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Volume 9
Number 4

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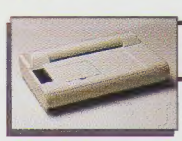

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On Our Cover Douglas Kirkland, a photography veteran and a relative newcomer to the Mac, "redevelops" a series of his own celebrity portraits in Photoshop. See page 28 for more of his exciting experiments. (Photo of Jessica Lang by Douglas Kirkland.)

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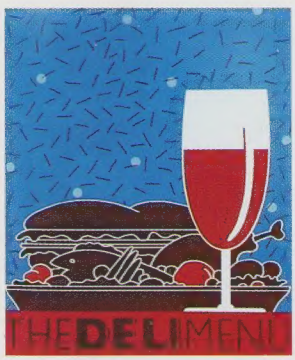

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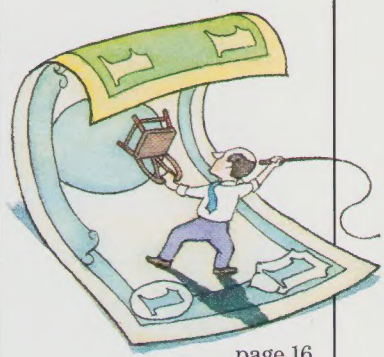

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Step-By-Step Graphics (ISSN 0886-7682/USPS 755-270) is published six times a year (January/February, March/April, May/June, July/August, September/October, November/December) by Step-By-Step Publishing, a division of Dynamic Graphics, Inc., 6000 N. Forest Park Drive, Peoria, IL 61614-3592, for $42.00 per year in the U.S. and $51.00 per year outside the U.S.; single copies are $7.50 each. Group subscription rates upon request. July/August 1993, Vol. 9, No. 4. Canadian GST Account No. 125145193. POSTMASTER: Send change of address forms to *Step-By-Step Graphics*, 6000 N. Forest Park Drive, Peoria, IL 61614-3592. Second-class postage rates paid at Peoria, Ill., and at additional mailing offices.

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Production Notes This issue was produced using PageMaker 4.2 on a Mac IIci, Mac IIcx and a Mac II. Text was imported from Word and set in ITC Modern No. 216 and ITC Century (The Font Company), and Futura and Helvetica (Adobe). Some visuals were placed in position and separated electronically; the rest were separated and stripped in conventionally. The cover was composed electronically in PageMaker. Film was output on an L330 at 150 lpi at Pendell Printing, Midland, Mich.

Printed in U.S.A., using soy-based process color inks.

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Published by Step-By-Step Publishing, a division of Dynamic Graphics, Inc., 6000 North Forest Park Dr., Peoria, IL 61614-3592; 309-688-2300; Fax 309-698-0831; Telex 269331 DGUS UR. For reprints (minimum order of 100 required), contact Emily Schrubbe at 309-688-2300.

EDITOR'S NOTE

Reader Joseph D. of San Francisco writes, "I almost didn't subscribe this year because your magazine includes too much emphasis on computer-generated art and not enough on more traditional forms of illustration. I don't own a computer and don't want one. Still, you have had some terrific articles, so maybe I'm just out of step with the rest of the world. Thanks for listening."

Hey, Joseph – thanks for writing. This whole topic – the mix of traditional and computer techniques – is one we wrestle with every issue: How do *we* keep in step with our readers?

On the one hand, designers are forever saying that the computer is just a tool and the essential problems of design remain the same and it's really all about communication and the tools don't matter and so on. All true, but the hard fact is that more and more design work is being done in software, both in the industry at large and among our readers. (In our 1992 survey, 86 percent of our readers said they use computers for design work, and the topic they rated number one in terms of interest, after graphic design generally, was computer graphics). Does that mean we should shift the balance of editorial according to the survey numbers?

On the other hand, designers almost invariably start with pencil and paper – even designers working in type or doing page layout will start by sketching ideas on paper, simply because it is generally easier and faster to "think on paper" than to "think on screen." The computer jockeys at Industrial Light and Magic ("Painting in Photoshop") begin with markers and paper when they design high-tech, digitally rendered spaceships and sci-fi locales. (See our *Designer's Guide*, Vol. 9, No. 2, for another example – typographer Daniel Pelavin's myriad hand-sketches of the 3-D cover design which he finally realized on computer.)

On the third hand (editors must be able to grow hands as needed) traditional illustration itself is likely to wind up inside a computer at some point: As more and more mechanical prepress steps (e.g. camera work and film-stripping) are taken over by computers (e.g. scanning and placing art in layout files), even traditional illustrations and hand-glued comps are encountering computers earlier and earlier in the production process. So it behooves the traditional illustrator to become at least passably computer-savvy (if only in self-defense), to help ensure that the artwork will come off the presses with good resolution and accurate color. Knowledge is power.

We see this at work, for example, in the hand-drawn cartoons by Cathy Guisewite (see "Cathy Goes High-Tech"), which are scanned and manipulated in software to become greeting cards and stickers, products that had previously been created by traditional means. While Guisewite does none of the computer work herself, she demonstrates an artist's understanding of such key issues as line integrity and color: She waited until the software caught up to her quality standards before she made the switch from traditional to computer-assisted production.

All that said, rest assured that *Step-By-Step Graphics* will continue to seek out and cover work by the best traditional illustrators and designers (in this issue, illustrator Deborah Ross demonstrates an 18th-century printmaking technique in "Rendering Graphite With the Crayon Method," and Stephen Kroninger wields a mean pair of scissors in "Collage at the Cutting Edge").

We suspect the pendulum is already swinging back, away from "gee-whiz" computer effects and tortured typography, toward design and illustration with a more hand-made look. In fact, this quality is becoming a key indicator of sophistication in software itself – the ability of Painter to mimic traditional media, for example, or the ability to get digital type not to look digital. Nowadays you hear almost as much about "high-touch" as you do about "high-tech."

The upshot? Don't throw away your brushes just yet.

– Greg Hofmann

P.S. Alert readers will notice we have changed the title of "Career Tips" to "Working Smart." Along with the ever-popular career pointers, this expanded department now includes a wider, more diverse selection of items designed to inspire and inform.

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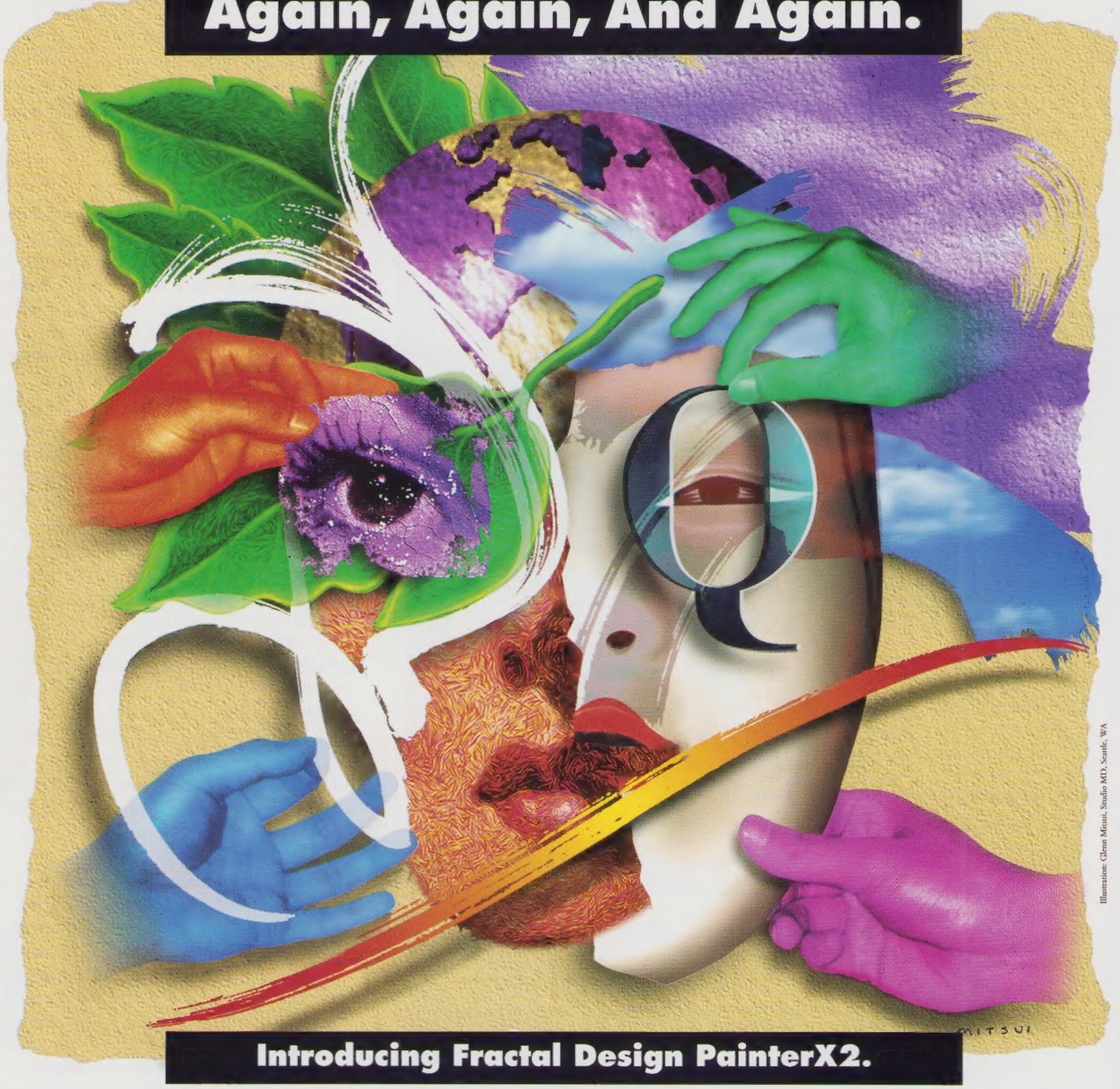

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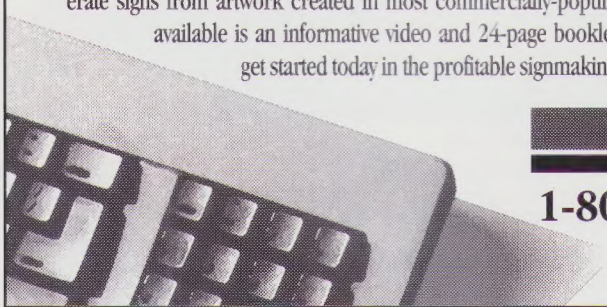

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RETAINER REVERSE

I eat my words.

Not too long after telling *Step-By-Step* senior writer Susan Davis that I don't intend to work on retainer ("The Pros and Cons of Retainer Deals," Vol. 9, No. 3), my firm entered into a monthly retainer agreement with an accounting firm client.

After we completed the logotype, stationery and forms design, and internal communications handbook, there were frequent calls from the client: "Which color should our lobby signage be?" "What kind of banner should we hang in our trade show booth?" "The managing partner wants the logo on coffee mugs for seminars. How should we do it?"

The only sensible course of action was a reasonable monthly retainer. Now the client can consult with me on these issues, and neither of us has to worry about billing on hourly rates.

I have learned that retainers can be a smart idea.

Ellen Shapiro
New York, N.Y.

READER SERVICE

My name is Lyle J. Krause, newly appointed art director with Montage Communications, Inc. I have been an avid reader and collector of this terrific magazine since its inception. Your publication has proven invaluable over the years, as an idea starter, a technique enhancer, as reference material, and as an advisor for the business side of this wacky, wonderful world of design. The only thing I don't like about the magazine is that when I lend one to somebody, it never comes back.

I'm writing you at this time simply to say thanks. My career has taken off, and in the last six months with Montage we've gotten some terrific clients, done some fantastic work, and we're looking forward to even more of the same for the future. What I'm leading up to is that I would be remiss if I did not thank *Step-By-Step* and all the people involved over the years. I just want to go on record as saying that *Step-By-Step* played in important role in that development. And

I look forward to seeing what new and nifty things your publication will come up with next.

Lyle J. Krause
Calgary, Alberta

WRONG IMPRESSION

Your article "Case Study: A Cable Channel Gets a Wardrobe," (Vol. 9, No. 2) gives Frankfurt Gips Balkind total credit for the on-screen design work of New York 1 and gives no credit to MHX Design.

MHX Design was commissioned by Richard Aurelio, president of Time Warner New York City Cable Group, to design and create the entire on-air look of New York 1 News with its daily use of graphics, animations, and Hi-8 news video, including station ID's, bumpers, openings, news graphics, electronic font layout, and the redesign of the logo for on-air use.

Although I have no doubt that FGB created a fine look and logo for their print media kit and advertising identity program, the establishment of an on-air look for New York 1 News needed more than just a black and white stat with a PMS number.

Martin Hara
President, MHX Design

Editor's Note: The article did seem to suggest that FGB designed the on-air materials. Accuracy is ever our watchword at Step-By-Step Graphics, *and we are happy to correct the misimpression.* ■

Correction: The credit line for the spot illustration used in the May/June 1993 edition of "Career Tips" was inadvertently omitted. San Diego-based Tuko Fujisaki created the work.

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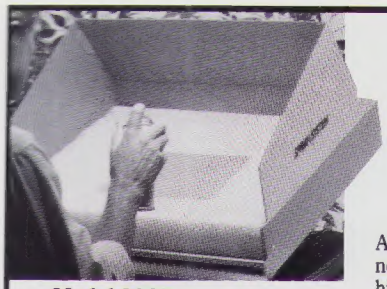

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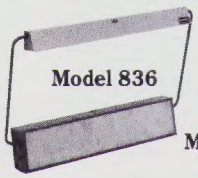

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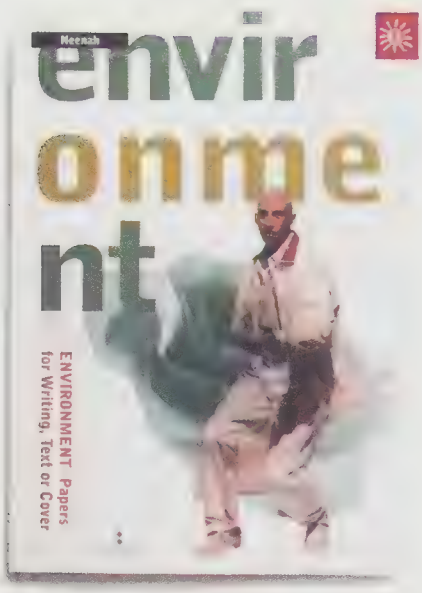

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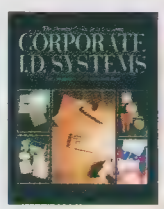

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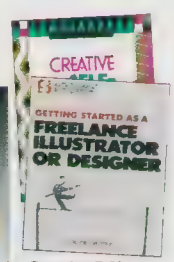

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WORKING SMART

Helpful hints covering a variety of professional issues.

Making the Most Of a Phone Miss

If a potential client can't speak with you when you phone, don't consider the call a complete loss. Instead, quiz the person you do reach (usually a secretary or an assistant). When should you call back? Whom else might you speak with? How often does the art director interview designers? What does that person recommend you do next? Due to almost universal staff cutbacks, secretaries and assistants have more responsibility – and information – than ever before. Court them and become their friend. Send a short note to thank them personally if they have been particularly helpful.

–Maria Piscopo

High-Speed Modem Developments

If you frequently modem large color or layout files, no doubt you have endured transmission errors and failures, necessitating yet another lengthy transmission. Your patience and phone bill both suffer. Javier Romero Design, New York City, has hooked up with Switch 56 (AT&T), a new modeming system which is 23 times faster than a 2400-baud modem, reducing both on-line time and transmission failures. The system can transport files as large as 4MB in one minute.

The design firm is currently using Switch 56 with its service bureau and soon will have it hooked up to its new office in Madrid.

Martin Fitzpatrick, a designer with the firm, says, "The savings is not just in terms of phone bills. It's hard to modem anything larger than 500K internationally with the 2400."

The firm normally transmits one megabyte, four-color files. Although the savings may only be pennies per transmission, "The benefits outweigh the costs. Switch 56 is much more reliable than the 2400 baud modem. It never disconnects," says Fitzpatrick, adding, "It may take at least half an hour to send one megabyte with the 2400 – if it doesn't shut down."

For more information on Switch 56 contact AT&T customer service at (800) 222-0300.

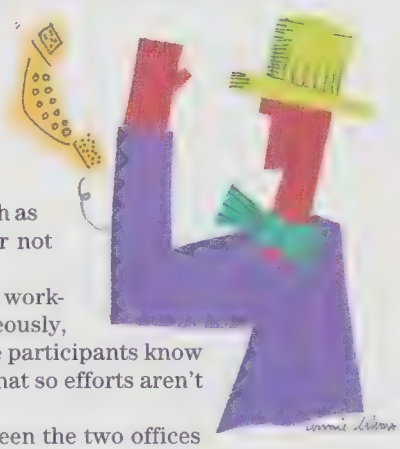
Setting Up A Satellite Office

Setting up a second office in another part of the country may seem like a risky venture for drumming up new business, but it can truly pay off if it is done correctly. Recently, Hornall Anderson Design Works (HADW) of Seattle decided it was time to expand and set up a satellite office in Salt Lake City to attract more clients and to better serve existing ones. John Hornall, a principal of HADW, shares first-hand advice on their experience.

The most important aspect of opening a second office is choosing who will be in charge there. "The only way this could work is to have somebody that you absolutely, totally believe in and trust. If you weren't sure they were doing business the way you do, it would keep you awake at night," explains Hornall. Julia LaPine, a designer at HADW for the past three years, now heads up the new office.

Another essential factor that Hornall stresses is over-communicating. "We took for granted all the rules and procedures that seemed to automatically occur over the last ten years." At the new location, the firm had to reestablish office procedures "to really get a sense for the culture in the original office and the way work is done – quality standards."

All the administrative work for HADW is still handled by the main office, such as accounts payable and receivable, the payroll, and most of the purchasing. This prevents paperwork hassles and confusion between offices, such as paying a vendor twice or not billing for a job.



When both offices are working on projects simultaneously, it is critical that all of the participants know who is responsible for what so efforts aren't duplicated.

Communication between the two offices is primarily by phone and fax. LaPine often participates in day-long client meetings by phone. Art is usually shipped between offices on Syquest cartridges via Federal Express.

Spot art by Connie Lehman

Free Art Materials Safety Guidelines

It's no secret that many art products are toxic, but it can be difficult to interpret the warning labels they carry. The Art & Craft Materials Institute has published a new booklet, *What You Need to Know About the Safety of Art and Craft Materials*, which explains safety labeling, safe use and more. It answers such questions as "Does all oil painting have to be done with toxic materials?" "If the product smells bad, does that mean it is toxic?" and "Is all [product] dust toxic?" For a free copy, write to The Art & Craft Materials Institute, 100 Boylston St., Suite 1050, Boston, MA 02116, or fax (617) 426-6636.

Targeted Fund-Raising For Designers

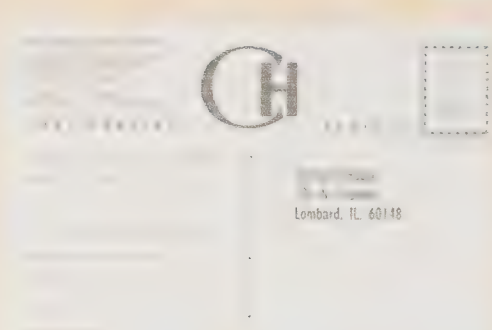
Artists and designers in films and on TV are often depicted jotting down their unstoppable flow of ideas on cocktail napkins. American Center for Design (ACD) in Chicago did the cliché one better. It printed a set of three dozen napkins imprinted with designs by 36 well-known designers (including Rick Valicenti, Rick Vermeulen, Paula Scher, and Michael Vanderbyl) as a fund-raiser for the group.

The ACD only targeted members of its own organization, other designers, and art museum gift shops. "This was marketed by an organization of designers to designers. This would only really work as a fund-raiser because these people recognize the designers and know the proceeds are going to us," explains Rob Dewey, ACD's director of communications. A complete set of the one-color napkins is $25.

The ACD produced 1,000 sets of napkins, which were printed by a specialty trade shop. Although the printing and production of the napkins was paid for by the organization, it has still profited from the venture.

To order the "Designer Cocktail Napkins," contact: American Center for Design, 233 E. Ontario, Chicago, IL 60611; 800-257-8657, or inside Illinois, (312) 787-2018.

Promote Yourself With Postcards



An interesting way to get more mileage from your self-promotional mailers is to print them as postcards (like these produced by visual communications students at Northern Illinois University). Your work is printed on one side; the other side is printed in standard postcard format. (Don't forget to provide contact information.)

Recipients of the blank postcards may use them to send notes to other colleagues in the biz, doubling the reach of your promo.

The terms ***graphic design*** and ***graphic designer*** do not appear in any standard desk dictionary, nor is the profession officially recognized by the U.S. government.

—Source: AIGA Student Journal, The Pupil

ALTERNATE MARKETS

Fabric For Thought

Have you ever looked at your bed sheets (or towels, or drapery) and thought, "I could have designed that better." If you are interested in getting into the fabric design business, here are some tips from industry veterans.

• "Continually research and look at what's being done in the market. Then you find a need," says fabric designer Karen Skelton. "Shop and look and read labels. Companies always need new stuff."

• Have a presentation ready. "See the art director in person," she advises. "Go in with a concept and do not just leave your portfolio."

• Kim Goldberg, a print stylist at F. Schumacher & Co., New York, suggests using a gouache or watercolor painting on paper to present your design.

• Traditional patterns are in, says Goldberg, adding, "Mostly what we see are interpretations of antique-looking textiles." In fact, many fabric companies are buying antique fabric collections, and having artists put them in the proper scale. Florals and geometrics are also big in bedding.

• "Usually the designer has a price in mind when he or she brings in a design," Goldberg says. "Designers are paid depending on the detail and amount of hours put into the design. We usually buy 20- to 22-color, detailed, tight-hand patterns. One such pattern can go for around $2,000, depending on the time that is put into the design. Simple abstract, six-color designs are usually no higher than $750."

• Most bedding and textiles manufacturers work at least a year in advance; the need for new designs is continuous.

Sample provided by Schumacher

Creating Permanent Installations

The lifespan of most graphic design is fleeting: Once consumed, it is usually thrown away. Consider soliciting work that is a bit more permanent, such as murals, paintings, or other design jobs that are installed in public or private buildings.

Margaret Cusack, a Brooklyn-based fabric artist (featured in Vol. 8, No. 4), has completed a number of permanent installations, the most recent of which was done for The Culinary Institute of America's Continuing Education Center (left). The 9 x 12-foot work is made up of 12 – 3 x 3-foot fabric illustrations, each designed and stitched together by the artist.

If you are interested in such work, Cusack suggests locating art consultants who maintain large slide libraries; check with larger architectural or contract design firms for contacts. For the price of a set of slides showing your work, these consultants will keep your work on file and, with luck, suggest your talents to clients.

Cusack also suggests contacting the American Craft Council (228 State St., Madison, WI 53074; 800-969-1556). The organization not only maintains a large slide library of artists' work, it also publishes a reference book similar to *American Showcase* which architects and interior/product designers use. Another publication Cusack finds helpful in locating work is the *Crafts Report* (P.O. Box 1992, Wilmington, DE 19899; 800-777-7098), a magazine which provides financial and business advice for craftspeople.

Finally, Cusack recommends combing the cultural sections of larger metropolitan newspapers for the names of people and organizations involved in the arts. When she finds a likely prospect, she adds it to her ever-growing Rolodex files for future reference.

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Top And The Boss — Thomas Hart Benton and Rita P. Benton Testamentary Trust/VAGA, New York, 2008. Photo © Christie's Images/Art Resource, NY

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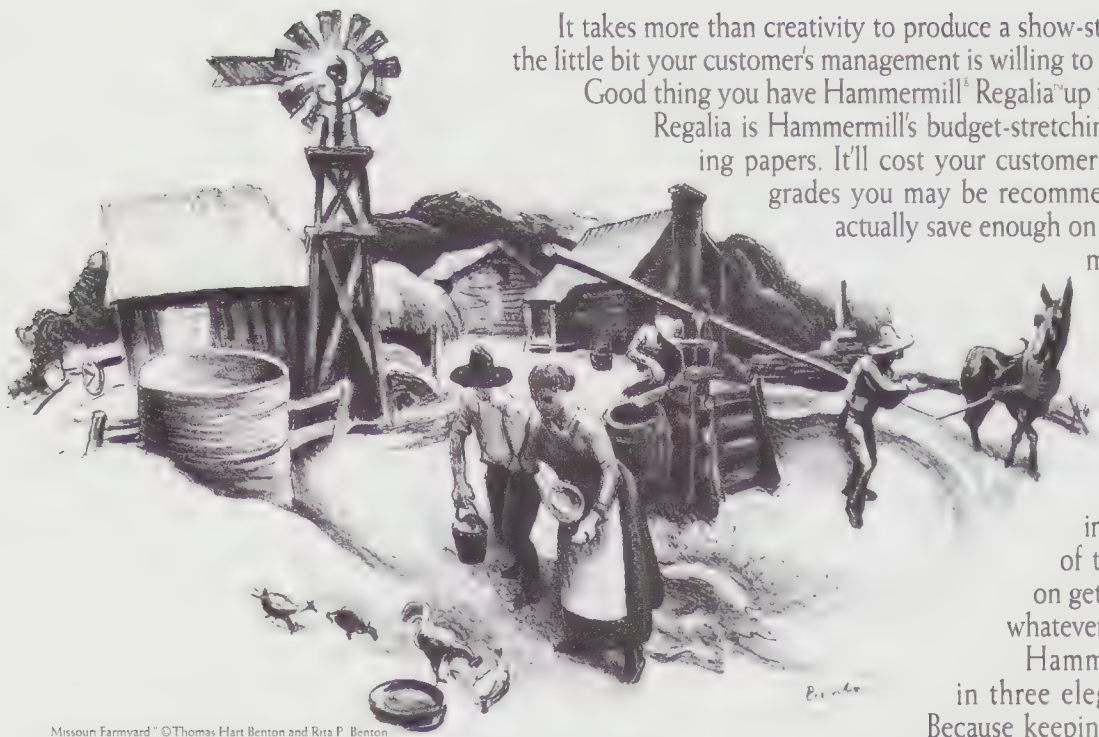

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Which Computer Skills Are Hot

Advice from a recruiter who specializes in creative and managerial positions on which design-related computer skills and specialties are most in demand:

- Package designers: Those with strong computer skills are always in demand. This includes production experts who do line extensions and can redesign nutritional panels, too.
- System managers: Designers who can design, set up, and mother a network are hot commodities.
- Production managers: The computer has made tracking art and proofing it a whole new ballgame.
- Presentation designers: Language simplification or form design for billing statements is a very profitable career choice.
- The "I can do everything" designer: A person who possesses strong computer, writing and perhaps even photographic skills is a dream come true for corporate communications groups and in-house publications.
- Direct mail designers: The computer has never been used as extensively as it is now in direct mail agencies.
- Macintosh/IBM designers: Creatives who can use both systems are hard to come by and are not hard to place.
- Designers with multimedia experience: Interface design on both IBM and Mac platforms is another choice to consider. Interactive presentations are becoming more and more commonplace, but well-designed ones are hard to find.

(Source: Careers by Design, *by Roz Goldfarb, Allworth Press; information excerpted from a section of the book written by Rita Armstrong, a computer graphics placement specialist.)*

Don't look at landing in someone's answering machine or voice mail as a wasted call. Leave a very specific message: For example, "Hello, this is Jane Doe. I am interested in showing you some of my recent black-and-white work this week. When would be a good time for us to talk?" This is more likely to elicit a response than just leaving a phone number.

—Maria Piscopo

Trademarking Logos and Names

Trademark law is a field where designers are wise to proceed carefully when creating a new identity or logo for a client. Infringement of an existing trademark, however unintentional, can result in serious financial consequences. For an informational brochure on the subject, "How To Register or Trademark Your Company Name for Use in the American Marketplace," send a request on company letterhead to: Lenweaver A+D, 239 W. Fayette, Syracruse, NY 13202, or fax 315) 422-0630.

Circulating Exhibition Program

The Visual Arts Museum at the School of Visual Arts in New York City is offering several exhibitions to other museums, educational and not-for-profit arts groups, at a small rental fee.

- Underground Images: Subway posters from the School of Visual Arts, 1947-1987.
- Underground Images II: Twenty-nine selected subway posters.
- George Tscherny: Selections from SVA's Masters Series.
- Milton Glaser: Selections from SVA's Masters Series.

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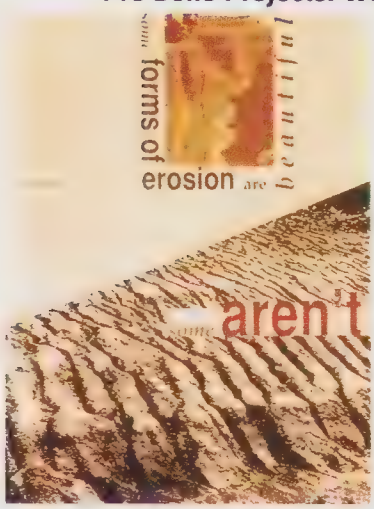
Pro Bono Projects: Work With Schools



Designers often want to accept pro bono projects, but their schedule or budget just doesn't permit it. If you can't take on the work yourself, you could pass the job on to a local college whose graphic design students and instructors may welcome the work with fresh energy. (You might work as liaison between the not-for-profit and the school.)

For example, the graphic design departments at two schools, the University of Cincinnati and Art Center College of Design, have taken on pro bono jobs that benefit the communities in which they reside. UC's College of Design, Architecture, Art, and Planning is producing educational materials for the local soil and water conservation district, designed to increase the environmental awareness of students and homeowners. (See sample by UC student Ann Sappenfield.)

Art Center College of Design's Community Service Graphic Design Workshop has worked on such projects for 20 years. More than 600 projects, including logos, stationery, signage, brochures, and posters have been completed for a long list of California groups. Current projects include bilingual brochure designs for the Hollywood Sunset Free Clinic and the Koryo Health Foundation, and a logo and brochure design for the Pasadena Junior Chamber of Commerce.

Being Funny For Money

It seems as though there is a stock agency for just about every subject – people, history, animals, textural effects and more. Now there is a stock agency which specifically caters to the genre of editorial and advertising work demanding lighthearted illustrations and the artists who specialize in it. Laughing Stock is a newly formed agency which released its first catalog in June 1993.

"We are a niche market that is very easy for an art director to use," says Sharon Kurlansky, artists' representative at Laughing Stock. "The book is only 64 pages, so it's not as time-consuming to look through like the large stock agency catalogs."

Because of the catalog's brevity, illustrators get more exposure. "The illustrators have a showcase on their own page with a short biography and a body of work the art director can choose from," explains Kurlansky.

Artists submitting work don't pay any up-front fees, although once work is sold to a customer, the fee is split 50/50. "The charge [for the use of an illustration] depends on the client's usage – whether it is for advertising or editorial, and how many people would end up seeing it," she says. Any lighthearted illustration may be submitted, even if it has been previously published.

However, Kurlansky warns, lighthearted does not necessarily mean cartoony. "There is a high level of criteria when choosing artwork. It has to be lighthearted and quickly convey its message," she says.

To order a catalog or submit art (copies only) contact: Laughing Stock, 192 Southville Rd., Southboro, MA 01772; (508) 460-6058.

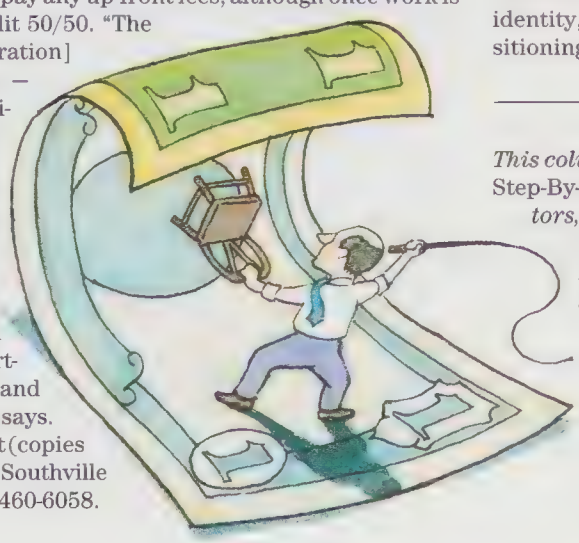


Illustration by Rob Saunders

There's Gold In Them There Identities

If you think all this attention to "identity design" is just so much hoopla, think again – there's a lot of graphic design work to be found in this field. (See "Health Care Identity Gets a Facelift" in this issue for an example of one such program). The Schlecter Group of New York reports that among the 5,079 companies trading public stock, name changes were up 29 percent in 1992 over 1991, and according to the identity consultants Anspach Grossman Portugal (AGP) of New York, 653 corporations changed names in the first half of 1992, an increase of 41 percent from the same period in 1991.

AGP partner Joel Portugal comments, "The types of corporate name changes we are seeing result from businesses taking strategic action." For instance, 56 percent were due to mergers and acquisitions, and another 16 percent resulted from divestitures and sales of assets. Financial services, health care, and manufacturing were particularly active areas for name changes.

All this activitiy only underscores the need for designers to have a good grip on such issues as corporate identity, marketing, and positioning. ■

This column was written by Step-By-Step Graphics *editors, and Maria Piscopo, an instructor for DGEF's Business Side of Graphics.*

CALL FOR entries

ELECTRONIC DESIGN AND ILLUSTRATION ANNUAL 3

Step-By-Step Graphics magazine and the International Design by Electronics Association (IDEA) announce the Third Annual IDEA Competition of Electronic Design and Illustration! It is with pride and a vision of tomorrow that Step-By-Step joins with the International Design by Electronics Association to extend the opportunity, to you, to show the world your best computer-aided art and design. Winning entries will appear in Step-By-Step's March/April 1994 Annual, The Designer's Guide to Electronic Design and Illustration, and will continue to be an important reference for graphic designers worldwide. In addition, the creators of the winning entries will receive a Certificate of Distinction.

WHO IS ELIGIBLE?

Any professional designer, art director, illustrator or animator working on or with the aid of computers.

WHAT IS ELIGIBLE?

Any graphic work done in the categories listed below, created on or with the aid of computers, from August 1, 1992 through July 31, 1993.

CATEGORIES

Design/Print
All print media in the areas of advertising, promotion, annual reports and other corporate publications, posters, magazines, book covers, logos, letterheads, calendars, packaging, menus, etc.
Logo entries– please state the nature of the client's business.

Illustration/Art
Computer imagery for applied and fine art.
Unpublished or experimental work is welcome in this category.

Motion Graphics/Multimedia
Commercial and experimental animation or multimedia projects under ten (10) minutes in length.

Environmental/Architectural
Display, signage, landscaping, interiors or architectural design application of the computer.

WHEN IS THE DEADLINE?

Entries must be postmarked by October 1, 1993.

WHO ARE THE JUDGES?

Diego Chase, Lance Hidy, Bert Monroy, Richard Wilde and Carol Bouyoucos.

WHAT SHOULD ACCOMPANY ENTRIES?

Two (2) copies of the entry coupon (see reverse side, photocopy as needed) should be securely taped to the back of each entry submitted. No paper clips, please! Fill out coupons as completely and accurately as possible. Computer systems and program (software) information are essential
for fair judging of your entry.

IN WHAT FORM SHOULD ENTRIES BE SENT?

- In the Design/Print category, send the actual printed piece, unmounted but well protected. In the Illustration/Art category, send actual piece, hard copy proof or 35mm slides (cardboard or plastic mounted).
- Packaging entries should be submitted as 35mm slides (cardboard or plastic mounted only, no glass!).
- Environmental/Architectural work should be submitted as Hard copy prints or 35mm slides (cardboard or plastic mounted).
- Motion graphics should be submitted on VHS video tape. Do not send separate audio tapes to accompany entry.
- DO NOT SEND COMPUTER DISKS AT THIS TIME. Some winners will be asked to submit original digital files at a later date.
- Entries cannot be returned. Do not include a return carrier with your entry.

WHAT IS THE ENTRY FEE?

The entry fee is $25 per entry and must be enclosed with the entry. Make checks payable to:
Step-By-Step Electronic Design & Illustration Annual.
Any packaging entry, whether a single package or family of packages, will be considered a single entry. Letterhead projects that consist of stationery, envelope and business card will also be considered a

About Equinox

Nature's artistry is captured in new Simpson Equinox, a totally recycled paper featuring 14 contemporary colors with a fascinating secondary level of colored chips that reflects the base palette. Like the cycles of the seasons, this interplay of colors creates a visual rhythm that brings contrast and continuity to the whole. Made from 100% recycled fiber, including 50% post-consumer waste, Equinox has a unique felt finish and offers versatile printing performance comparable to non-recycled sheets. Available in 70 lb. text and 80 lb. cover weights, Equinox is surprisingly affordable and an excellent value.

About Recycling

Simpson offers more recycled grades than any other fine printing paper manufacturer. Available in a range of colors and textures, all Simpson recycled text and cover papers—including Coronado, Gainsborough, Equinox, EverGreen, and Sundance—meet or exceed federal EPA guidelines. Simpson also makes Quest, America's first 100% post-consumer, nondeinked premium paper.

About the Artist

Dan Picasso has been a working artist since he was 13 years old, earning money painting "flame" designs on hot rods and his Dad's truck in Sioux City, South Dakota. Since then, his award-winning illustrations have appeared in such major magazines as *Newsweek*, *Outside*, and *Hemispheres*, and in many corporate publications. Picasso lives in Minneapolis with a Doberman named Hank, collects old cars, and loves to frequent junk yards.

About the Art

Dan Picasso's sun-and-moon symbol for the cover of the new Equinox brochure was so compelling that Simpson asked him to interpret it in metal. An avid junk yard treasure hunter, Picasso collected steel rods and other materials at an industrial recycling yard. After drawing a paper pattern of the Equinox symbol, he collaborated with his friend, furniture designer and sculptor Suzy Janse-Vreeling, to create a three-dimensional image out of metal. As an aside, Picasso adds that after being photographed, the sculpture accidentally fell out of the car and "now looks different."

⊛ For more information about Equinox, please contact your nearest Simpson paper distributor.

E Q U I N O X

S I M P S O N

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Celebrity Makeovers in Photoshop

Douglas Kirkland gives a series of classic portraits a new lease on life.

By Lynda Weinman

As a computer graphics instructor, nothing gives me greater joy than watching a talented artist discover a new tool for self-expression. And Adobe Photoshop is, in my opinion, the most amazing creative tool ever developed for use on a personal computer.

Typically, my Photoshop students fall into two broad categories: those who learn the program to increase their value in the job market and those who get "turned on" by Photoshop for its creative potential. Douglas Kirkland was a student extraordinare, who in addition to being a famous and talented photographer, went from computer apathy to digital imaging passion after just two hours of instruction.

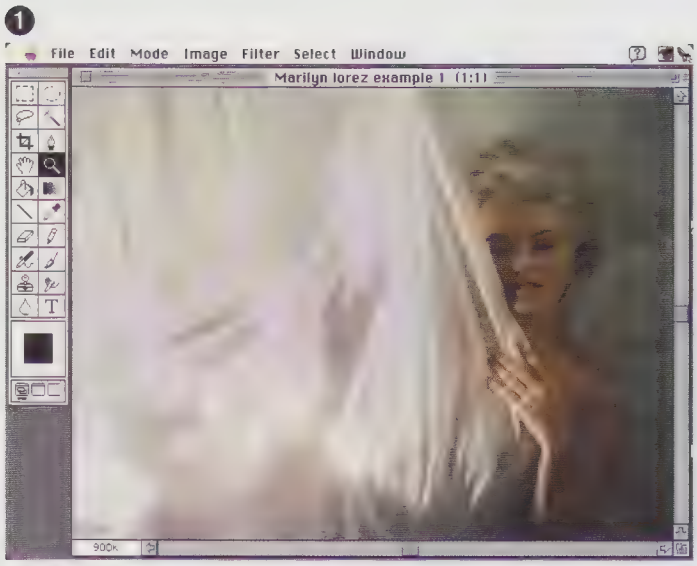
We were both present at the Kodak Center for Creative Imaging in Camden, Maine, when it opened in May 1991. I was there as an instructor; he was there to sign posters advertising his exhibit opening in the main gallery. The poster featured his famous Marilyn Monroe between-silk-sheets portrait, a now-classic pose that helped launch his career. Kirkland was not included among the 20 to 30 artists and photographers invited to attend a three-day Photoshop training session, but he became curious after hearing excited stories from the participants.

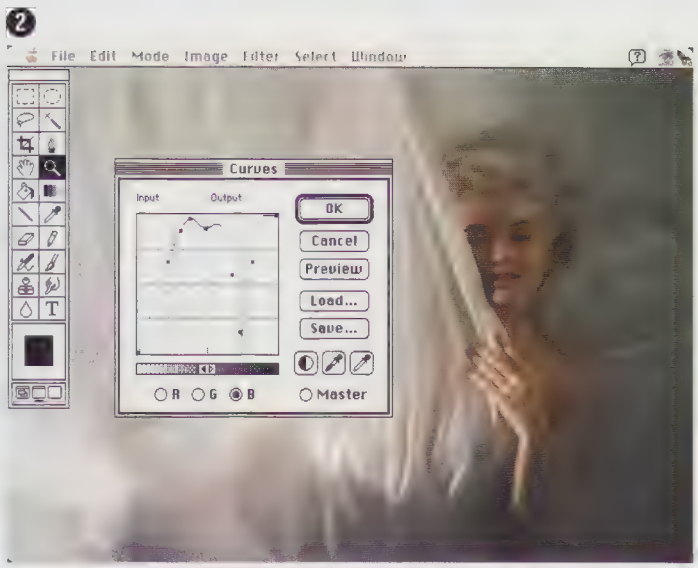
The day after the main group finished, I led a Photoshop class for the few diehards who wanted an extra day of instruction and for those people, like Kirkland, who had not been invited originally but wanted to try their hand at the program.

After the weekend, Kirkland and I shared a flight back to Los Angeles. On the plane ride, Kirkland de-

(continued on page 32)

Revisiting a suite of his classic photographs on computer, Douglas Kirkland used Photoshop's filters and color control tools to create portraits such as these for his forthcoming book, *Icons* (Collins, San Francisco).



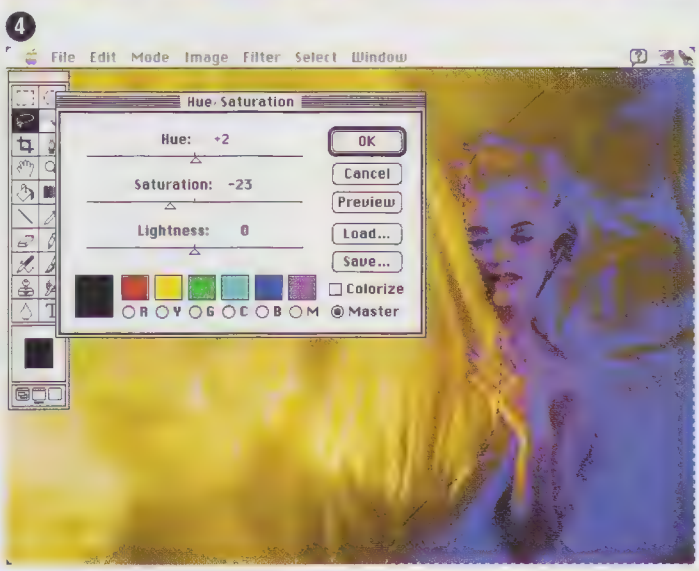


1 Here is the original scan that Kirkland worked from, made from a 35mm slide on a Nikon 3510 AF slide scanner at a resolution of 2,000 lines.

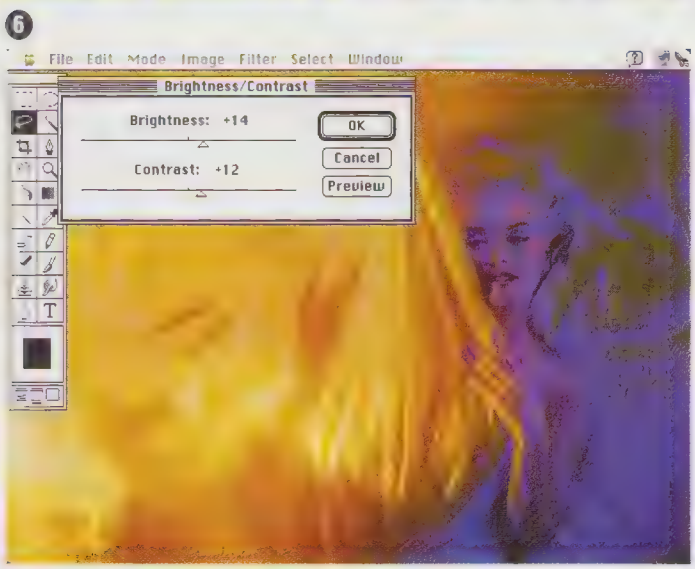
2 Kirkland chose Image, Adjust, Curves (Command-M) to manipulate tonal balance in the blue channel only. Many Photoshop artists apply curves to the Master Channel (combined R, G, and B channels). By using the blue channel alone, the adjustments made will only generate and affect the blues and yellows in the image.

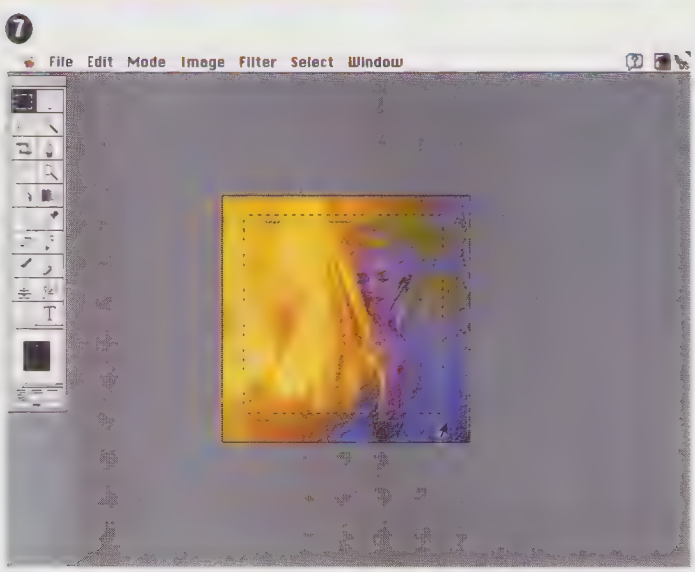
3 Changes in the Curves function can generate unexpected colors. Kirkland regained control by opening the Color Balance dialog box (Image, Adjust, Color Balance or Command-Y) where he added red and subtracted magenta.

4 Here he lowered the saturation (Image, Adjust, Saturation or Command-V) on the right side of the image, first double-clicking on the lasso tool to open the Lasso Options dialog box where he chose a 30-pixel feather radius. This helps soften the border between what is adjusted and what is untouched.



Editor's Note: The moiré patterns in some of these figures result from the way the Macintosh pattern-dithers 24-bit images to display them in 8-bit color; when this pattern encounters a dot screen in the separation process, a moiré usually results. (For example, compare step 3 to step 4, where Kirkland moved from 24-bit to 8-bit display). These moirés could have been avoided had we warned the artist prior to producing screen captures that for print reproduction he would need to revert all steps done in 8-bit to 24-bit display.





5 Select, Inverse reversed the selected area, allowing Kirkland to adjust color balance — adding and subtracting different levels of red and magenta — in the left side of the image.

6 Kirkland made an overall Contrast/Brightness adjustment (Command-B), using Photoshop very much the way he might use a darkroom.

7 Cropping the image into a square, he then double-clicked the rectangular marquee tool to open the marquee control dialog box where he chose Constrain Aspect Ratio and set width and height ratio at 1:1. This selected a perfect square no matter how he dragged out the tool. Here he has zoomed out to check his composition while making the square selection, which he then dragged to offset. Since the background color was set to white, a white edge remained when he moved and dropped the selection.

8 Here he selected the square inner picture plus the white bands, then used the Inverse command to reverse the selection and adjusted Brightness/Contrast to darken just the outer portion of the image.

(continued from page 28)
scribed a book idea he envisioned as a result of his brief exposure to the class. I was stunned to realize the impact Photoshop's capabilities had on his imagination as he spoke of wanting to do a series of image transformations on his archival celebrity images.

Two years later, his new book of computer-manipulated images, *Icons* (Collins, San Francisco), is about to hit the bookstores. The book includes 71 full-color images of well-known celebrities, from Marilyn Monroe to Roseanne Arnold, from John Wayne to Keith Haring. Kirkland estimates that the images in the book required about 600 hours to produce, some images taking minutes to complete, others taking days or weeks.

While talking about creating the book's images, Kirkland remarked that he had become bored with the assignments he is normally given by conservative, unimaginative photo editors, and that the computer brought life back to his work.

"It's funny," he says, "but I don't necessarily consider myself to be a photographer when I'm sitting at the computer. I'm a photographer when I take the picture, and I am quite specific about the kind of image I'm creating when I'm in that process. But when I sit down with those same pictures once they're scanned, I become more of an illustrator. I'm very sensitive to color and have been ever since I was a kid. There was a time when I thought I might end up being an illustrator, but I became a photographer at a very early age. I love photography and I'm not thinking of giving it up, but I have an enormous sense of passion for combining these two mediums."

Surprisingly, he never pursued further instruction in Photoshop. He was determined to learn on his own, working without inhibition or the influence of other's techniques. Although this resulted in a slow learning curve for some of the program's more advanced features, Kirkland developed his own style and original methodology to realize his visions.

BEGIN WITH MARILYN

To create a dramatic new image of Marilyn Monroe, Kirkland started by scanning in a photo which had not been widely published. ❶

He began by manipulating the color balance, using Photoshop's Curves function. ❷❸ With the new colors in place, Kirkland isolated the right side of the image with a feathered lasso in

(continued on page 35)

Imaging Shortcuts

Two of Douglas Kirkland's major complaints about working on the computer were the related issues of power and speed. He started the *Icons* project on a Macintosh LC with 4MB of RAM, then graduated to a Mac IIci equipped with a Radius Rocket accelerator card, 40MB of RAM, a Syquest drive, a Sony 650 optical drive, and a Wacom tablet. Later in the production process he purchased a 1.2 gigabyte external hard drive and a Kodak RES2035 slide scanner.

He quickly learned that files bigger than 15MB tend to get unwieldy and hard to manage. Sometimes he resolved this problem by separating single large files into several smaller files, working on them individually, then recombining them in the end.

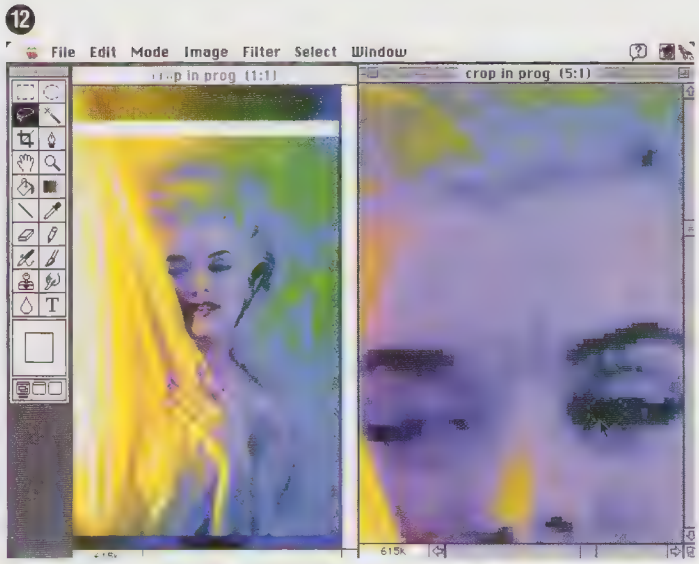
He also discovered that for some specific types of image treatments, particularly posterization, the large file sizes didn't necessarily buy him higher image quality.

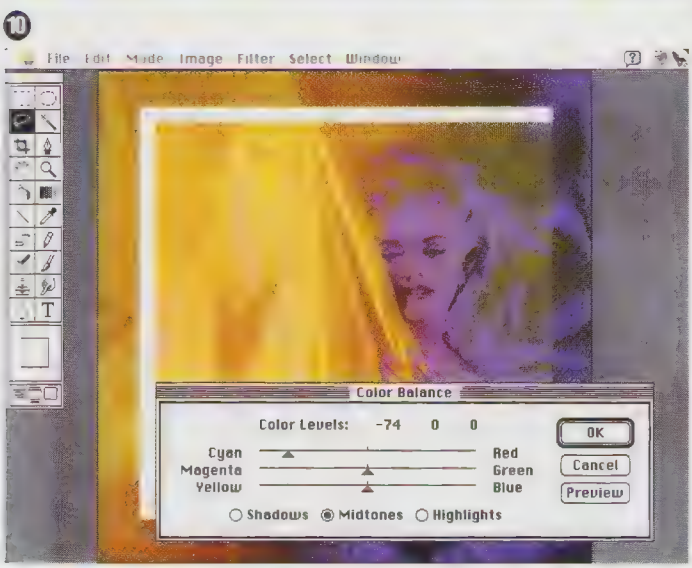
He developed several original tricks along the way to overcome the sluggishness that accompanies working on large images. For example, when he went to rotate one image, the operation took 50 minutes. Then he discovered that the rotation he had selected didn't produce the desired results, and was frustrated at the prospect of repeating the process. In desperation, he returned to the file and decided to add a ½-inch border of white around the image by increasing the canvas size and centering the existing picture. He then tried the rotation again, and it took only five minutes. He has no idea how he came up with this solution, except his desire to try anything rather than wait another 50 minutes.

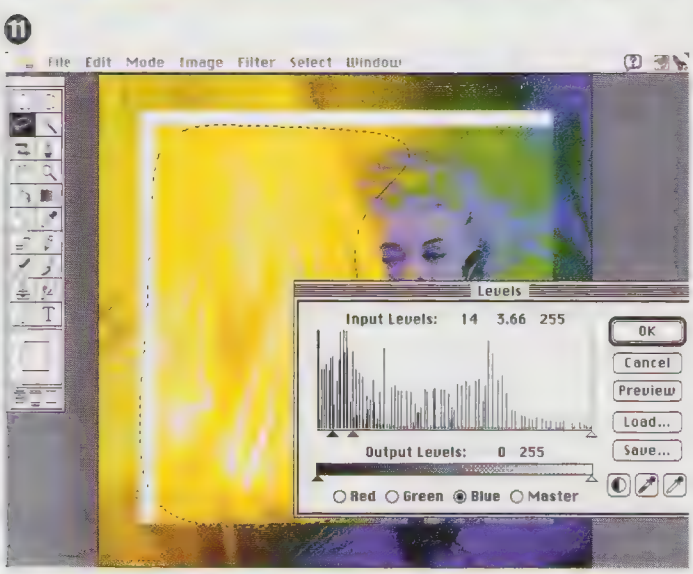
Another of the photographer's techniques is just as simple and effective. While many users don't go beyond using filters as straight filters, what Kirkland does differently is to first adjust the brightness and contrast in all areas of an image, down to the detail of an eye or an ear. This process ensures that he has a properly balanced image before he applies a filter.

When Kirkland finds a filtering process has not produced the edges he wants, he creates two windows of the selections—one at low magnification to provide perspective, and another at high magnification—which allows him to work on individual pixels, if necessary, as he paints in details by hand, such as in the folds of Marilyn Monroe's silk sheets. "I've been doing this on paper for years," he comments, "but it was primitive compared to the results I can get having a Command-Z [Undo] or the ability to revert to the last version saved."

> ***"I've been doing this on paper for years, but it was primitive compared to the results I can get having a command-Z."***





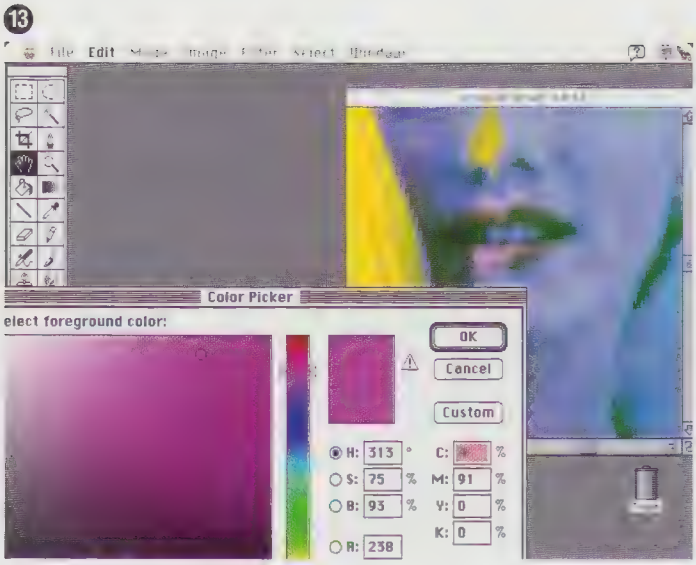


9 Kirkland extended the white edge by using the rectangular marquee, then deleted to fill the selection with white.

10 Next he adjusted the overall color balance of the image by adding Cyan.

11 With a new area selected with a feathered lasso, Kirkland dodged the sheets using Image, Adjust, Levels (Command-L) on the blue channel only.

12 He selected the eye with his feathered lasso tool in order to move it to a more pleasing position. Note that he created a new view of this detail by opening a new window. This allowed him to work on a detail of the image while referencing the overall composition.

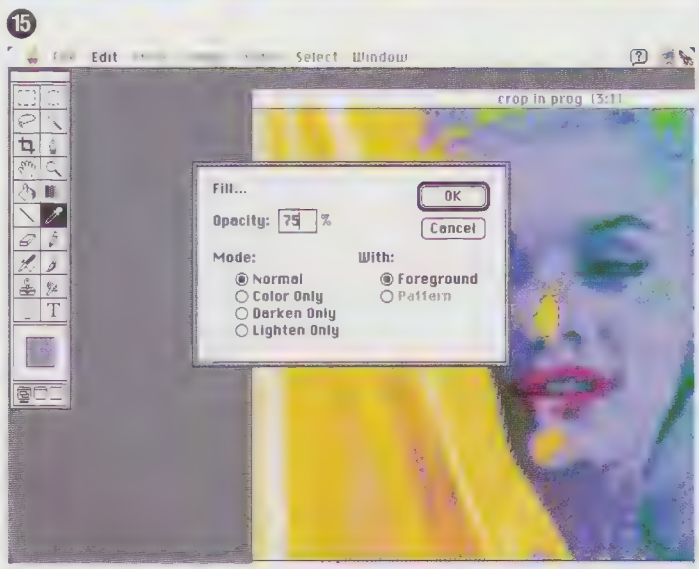


13 Kirkland selected a color to paint new lipstick on Marilyn's lips. He selected a brush size and set the opacity to 45 percent. This allowed the original shading in the lips to show through under the new lipstick color.

14 A Wacom pressure-sensitive tablet helped Kirkland control the size and opacity of his painting stroke.

15 He set a 15-pixel feather for the lasso tool, selected the nose, then filled it with lavender at 75 percent opacity.

16 Kirkland increased the contrast on the overexposed areas of the sheets. He also used the airbrush to paint detail back into the folds, then added color with the airbrush controlled by the pressure-sensitive stylus.



(continued from page 32)
order to selectively decrease the saturation. ❹ He shifted to 8-bit color so that he could view the saturation changes interactively rather than having to click preview each time he made an adjustment. This change affects only the way the image is displayed – no actual color information is lost.

Inverting the selection, Kirkland next adjusted the color balance on the left side, as well as the overall contrast. ❺ ❻ He then used the marquee tool to "bring forward" a square section of the image. ❼ Because the background was set to white, this move left two white bands, which he would extend to become part of the composition. The area around the central square was darkened slightly to bring out the smaller image, at which point a few final color adjustments were made. ❽–⓫

Now Kirkland was ready for detail work, adjusting the direction of Marilyn's gaze, the light on her nose, and her lipstick color. ⓬–⓯ A few final adjustments to bring out the folds in the sheets, and the final image was complete. ⓰ (Refer to the opening art.)

HEPBURN POSTERIZED

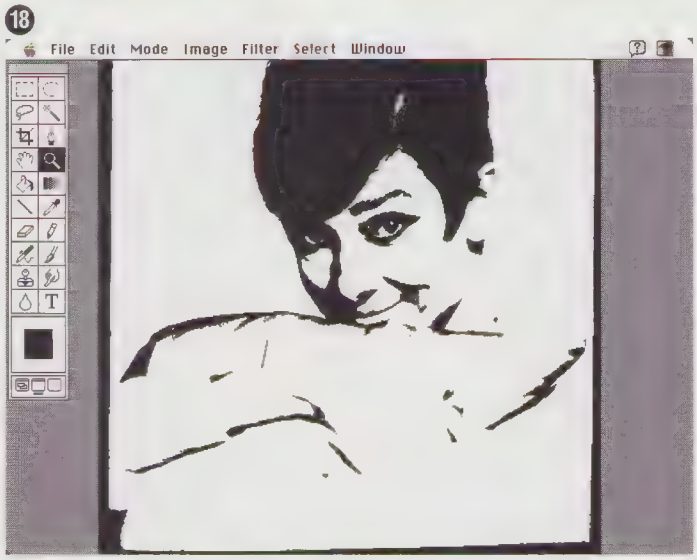
Kirkland chose a very different, flat-color treatment for a portrait of Audrey Hepburn. He began by scanning in a less-than-flattering shot which had never been published. ⓱ To get an idea of the blacks that would be left behind in a high-contrast treatment, Kirkland previewed the file with an extreme setting on the Threshold slider. ⓲

Knowing now where the image was weak, Kirkland could make adjustments in contrast and burn in details to achieve the high-contrast image he was after. ⓳ – ㉒

Kirkland chose a simple palette of six colors for this image. Before he filled in the areas of flat color, he first used the pencil tool to close up any open

⓱

⓲



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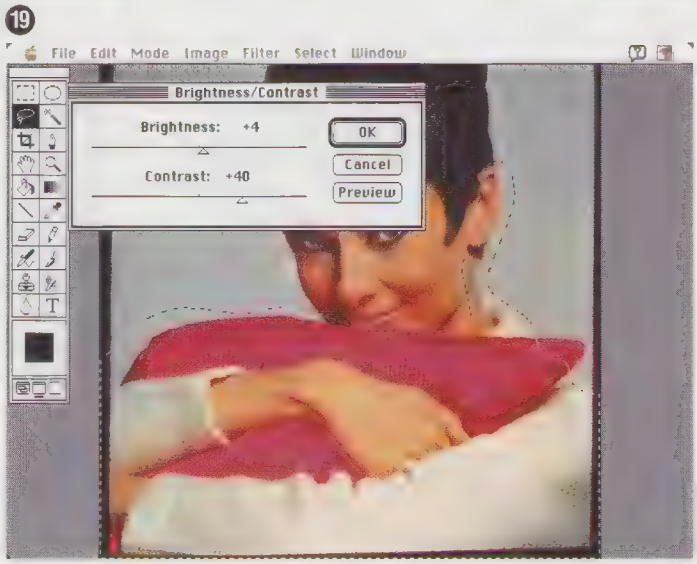

17 An unpublished 35mm slide from Kirkland's archives was scanned with the Nikon scanner, which produced a 4.5MB file.

18 Moving the slider in the Image, Map, Threshold dialog box to an extreme setting, Kirkland was able to see where detail was missing in the original image, then pressed Command-Z to undo the operation. Now he knew which details to bring forward from the original scan before applying the actual threshold operation.

19 The Brightness/Contrast adjustment was used to accentuate the details on the lower half of the image. He has made this selection using the lasso set at a feathered radius of 9 pixels to soften the edge of the selection. Kirkland once again converted the screen display to 8-bit color so he could view the Threshold adjustments as he made them.

20 Kirkland selected the right eye alone to adjust the detail. Then he went through the image and adjusted the contrast. Note how the image is taking on strange and unattractive color shifting. Since he ultimately worked with this image in black and white, he dismissed the unwanted color as unimportant and only looked to see if detail was present.

21 Here is the photograph with all the Brightness/Contrast adjustments completed.

22 Here is the same image with Threshold applied. Note the difference between this and Figure 18.

shapes. ㉓ Selecting the black areas with the magic wand tool, Kirkland changed them to deep purple, then poured in the colors with the paint bucket, and finally painted the lips with the brush tool (the paint bucket would have required that he outline the lips in black, an effect he did not want), and the image was complete. ㉔ ㉕

PROOFING/PRODUCTION

Using Photoshop as well as Painter, it took Kirkland months to finish all the image manipulation. He admits it was difficult to know when to stop. "You have to know when to blow the whistle on yourself," says Kirkland. "We have this incredible, wide-open possibility, but we have to learn when to say no and when to say yes. It's like having a wonderful musical instrument that can make any sound in the world — but you have to put those sounds together to make a beautiful song."

Icons was produced digitally at the Center for Creative Imaging using QuarkXPress for page layout and typesetting. (The book's designer was Nai Chang.)

Throughout the project, Kirkland proofed his images to the Kodak XL7700 printer, which uses continuous tone dye-sublimation technology. He complained of color shifting between these proofs and those generated from the four-color separations for the book, as the Kodak prints tended to be off in yellows, magentas, and purples. He related the joke that Kodak built its XL7700 printer to produce a perfect "Kodak yellow," which is on the dark side and leans toward orange, throwing all the other yellows off.

Some of the images were created in CMYK using four-color process separations straight from Photoshop. Images in the gallery section were left as raw RGB files and separated using the Kodak Prophecy Color Publishing System, which runs on a Sun Microsystem platform.

Pages were output from QuarkXPress to infrared lithographic film on a Tegra Varityper 6000 imagesetter using ESCOR (Enhanced Super Cell Open Rosette) screening techniques, which help prevent moirés and other printing problems. *Tip: The previous generation of PostScript screening technology often had moiré problems; it was difficult to achieve irrational angles – the 15 and 75 degree rotations of a typical rosette – within a perpendicular digital matrix. The ESCOR technology avoids moirés by treating the halftone dots in groups (Super Cells) and rotates these cells. Also, by eliminating the center dot in a conventional rosette (producing an Open Rosette), ESCOR lessens the chance of ink contamination on press.* The book was output at 175 lines per inch on a Series 6000 Varityper using the Emerald 40 RIP.

In using the computer, Kirkland has mostly put his efforts into the production of images for this book. The few times he has worked with the computer for outside client jobs he has been surprised at the reticence on the part of agencies to pay him for the work. "Once clients realize they can make infinite changes," he replies, "they don't know when to stop. They look at everything as a test and don't realize that it takes time to do each change. I know very few photographers who are being properly compensated for this kind of work on a commercial level. This issue is troubling. At this point I do it for artistic fulfillment; I make my living as a traditional photographer." ■

Lynda Weinman is a Mac animator in the film and video industry. She teaches computer graphics at Art Center College of Design, American Film Institute, and the Center for Creative Imaging, and speaks nationally on animation.

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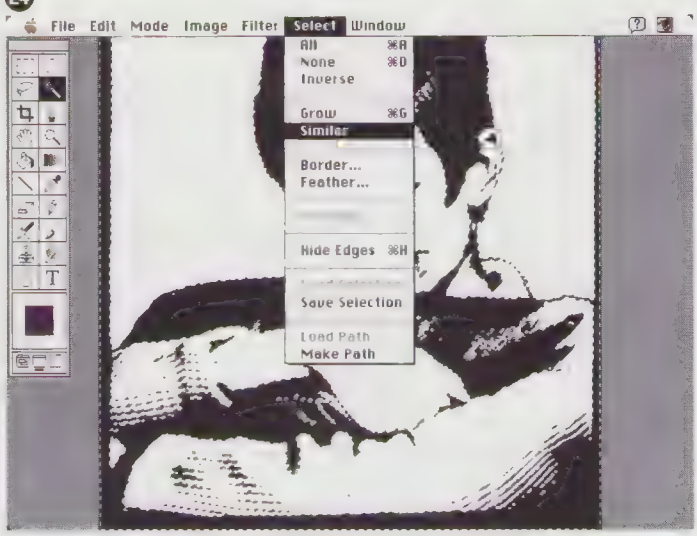


25

23 Kirkland used the pencil tool to close up the shapes around the hand and shoulder areas with a crude hand-drawn line so he could fill the enclosed shapes with the paint bucket. He picked an economical "Audrey Palette" of six shades.

24 Kirkland used the magic wand tool to select the black areas in the image. Because the blacks were not all connected, he then selected Similar under the Select menu so Photoshop could find the rest of the blacks in the image. Kirkland then filled the black areas with a deep purple using Edit, Fill.

25 Kirkland has used the paint bucket tool to fill enclosed areas of the image, and here painted in the lips with the brush tool to create the final image. (See opening art.)

Rendering Graphite with the Crayon Method

Learn how one illustrator actually enriches her graphite line in reproduction in this first-person account.

By Deborah Ross

As an artist who works primarily in pencil, for years I struggled with the problem of reproducing the graphite line in print, of keeping the mark fresh while at the same time ensuring the mark was dense enough to hold up in reproduction. I found an answer in the soft-ground technique of etching.

What I love most about the soft-ground medium is that it gives the lines of a gestural pencil sketch the qualities of a finished piece. The sensitivity of the medium allows me to draw in the manner with which I am most comfortable, without having to second-guess the mark for reproduction.

In addition, with printmaking I can produce multiple images, which allows me to experiment with a range of color solutions.

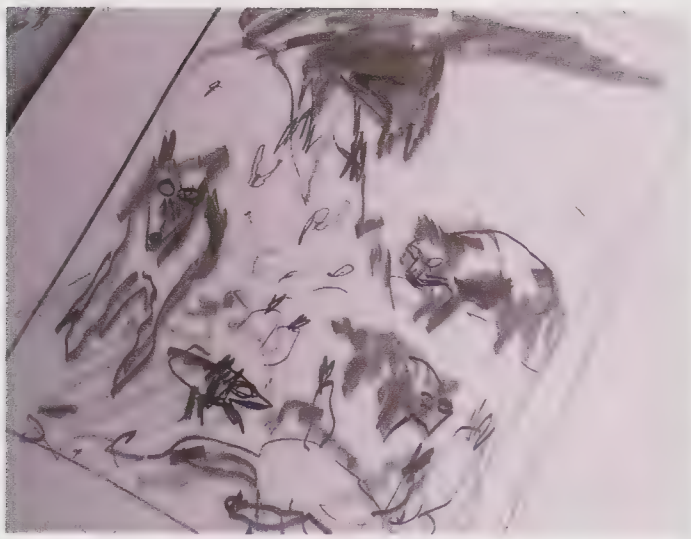
ABSORBING THE LANDSCAPE

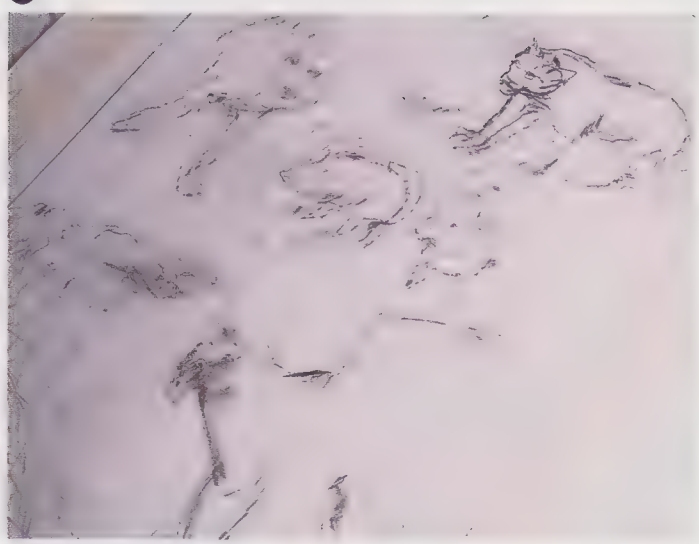
I received a call from Jonquil LeMaster-Rock, an artist friend about a possible poster job for The Living Desert which she had referred my way. The Living Desert is a zoological and botanical park located in Palm Desert. The poster would be in color and would include a number of animals. Jonquil and I both thought the poster would be a wonderful opportunity for a color etching.

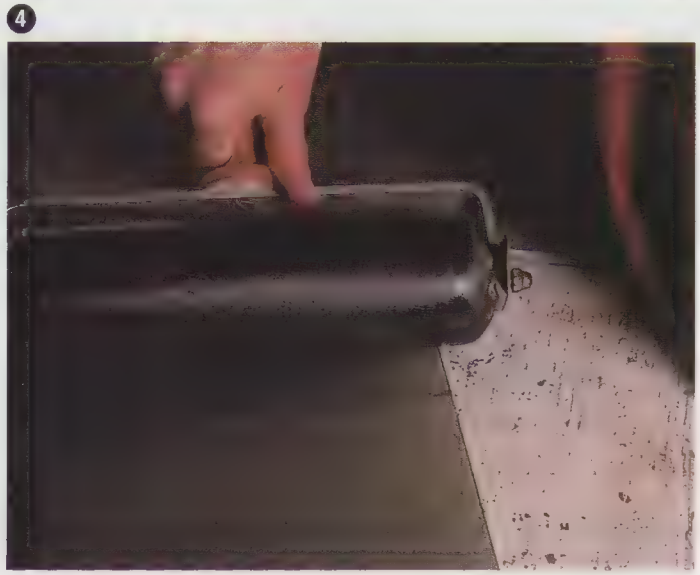
I called and spoke with Lou Feiring, the marketing director for The Living Desert. Lou set out their objectives: "We want to produce a poster to celebrate Eagle Canyon, Living Desert's new wildlife exhibit and conservation center, due to open in early March 1993." The poster image had to be capable of being reduced down to a postcard which would be sold in the park's gift shop to cover production costs. The deadline was tight, only a few weeks to have the poster ready for the exhibit opening.

I drove down the next day to meet with Lou and see Eagle Canyon. In working for various zoos around the country I've learned that a visit to the site is invaluable. It is the difference between working solely from a photograph and drawing from life. It gives dimension to the experience.

This illustration, rendered for a poster for The Living Desert botanical park, was produced using an 18th-century etching process.







1 The initial rough helps clarify areas where the client and I may differ in priorities, such as the degree to which I could manipulate the scale of the animals to suit the composition.

2 Once the composition is set, I tape the tracing paper to a heavier sheet of paper and mark on it the boundaries of the plate to serve as a guide for its transfer. An accurate rough is important for placement and scale since the metal is precut to the image size. If the eagle oversteps its scale, for example, I can't adjust the remaining elements by expanding the composition. Printmaking has encouraged me to plan ahead.

3 With the hot-plate set at 250 degrees, I cover the entire surface of the plate with even dabs of ground to ensure consistent coverage when it is rolled with the brayer.

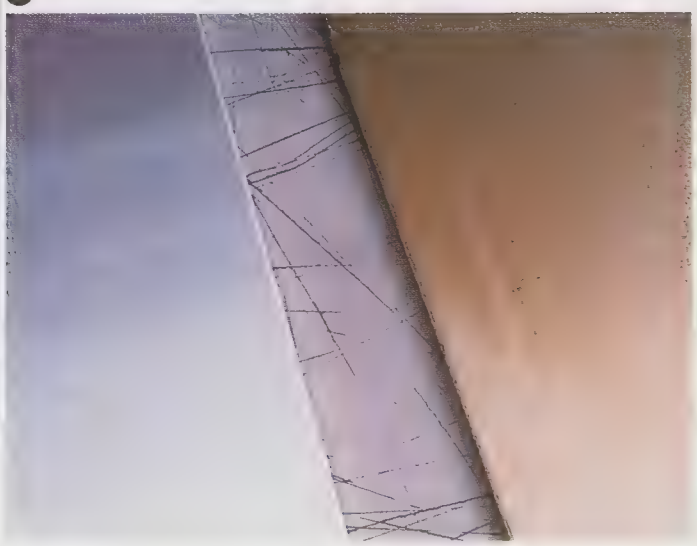
4 The printing plate is hot, so it is important to move quickly; otherwise the ground might burn.

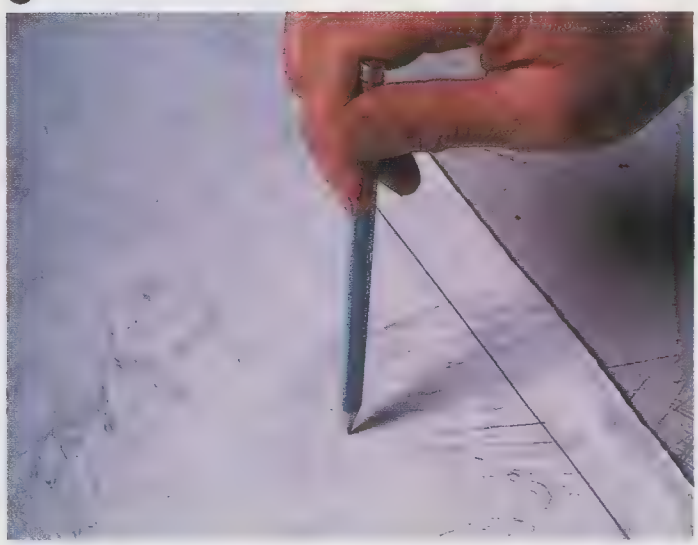
As soon as I arrived, Lou took me for a tour of the site and explained a bit of the philosophy and intent of The Living Desert park. "We hope to preserve and interpret desert life for the public appreciation and to arouse concern for this threatened and fragile habitat."

Though the exhibit was still under construction, it was easy to see the purpose and beauty of Eagle Canyon. I was immersed in the landscape of a remote desert canyon with sheer walls, gorges, and a litter of rock. The design of the park took advantage of the surrounding vistas, and I saw that the landscape should be a prominent element in the poster.

Back at the office, Lou and I were joined by Karen Sausman, the executive director of The Living Desert, to discuss the content and medium for the poster. Karen explained what were the essential elements to be included for their needs. "The golden eagle is the exhibit's namesake, and is featured prominently in two huge aviaries. The Mexican wolf is a severely endangered species, and part of the breeding and study program included in Eagle Canyon. The mountain lion is also endangered and a featured species in the exhibit. It is important for the poster to also include

Photos by Bill Agee





a botanical element." They left the plant choice up to me, as well as a list of other featured species to choose from to fill out the poster.

I did a small sketch of my impressions for the poster's composition in their office. ❶ "I knew when Deborah did the initial rough sketch in my office that she was a designer who could conceptualize, as well as an individual who could draw animals," Karen commented later.

The composition was complex. I explained that I was more comfortable structuring with line than color, so I proposed a color etching. I showed the clients the children's book I had illustrated with hand-colored etching as an example, and both Lou and Karen were responsive to that approach.

COMPOSITION BUILDING

The next day I hit the libraries, as I need a lot of visual reference to draw from in order to keep the drawing fresh and spontaneous. California State University at Long Beach Art Resource Center library had a good collection of books on animals. The best place, however, for animal reference, is the children's section of the public library. The bulk of children's books is pictures.

While at The Living Desert I had photographed the exhibit site, the animals in the holding area, and various rocks and bits of landscape reference for the color and texture of the place. The University had an ancient, stuffed eagle which was great for analyzing wing structure and pattern.

Once I had gathered my piles of reference materials together, I began sketching on my tracing paper, moving around and editing images into a composition. It is important at this phase to keep the drawing fast and not become too attached to a particular image. The whole is what's important; be flexible and responsive with the available stock. I clung to the image of a flying eagle for days, despite my lack of good reference. I even included it in the initial rough I faxed to The Living Desert. Karen Sausman thought the neck was much too long and vulture-like for an eagle. I finally discarded that awkward plan, and settled on an eagle perched on a rock for which I had good reference. ❷

This image gave me a solid foreground from which to work upward. The eagle eyed the lizard, while a badger warily watched the eagle from under a rock. The wolf watched me. The peccaries, unconcerned, approached a cactus for a meal, oblivious of the mountain lion stalking on the rocks. I was now ready to start the etching process.

PRINTMAKING

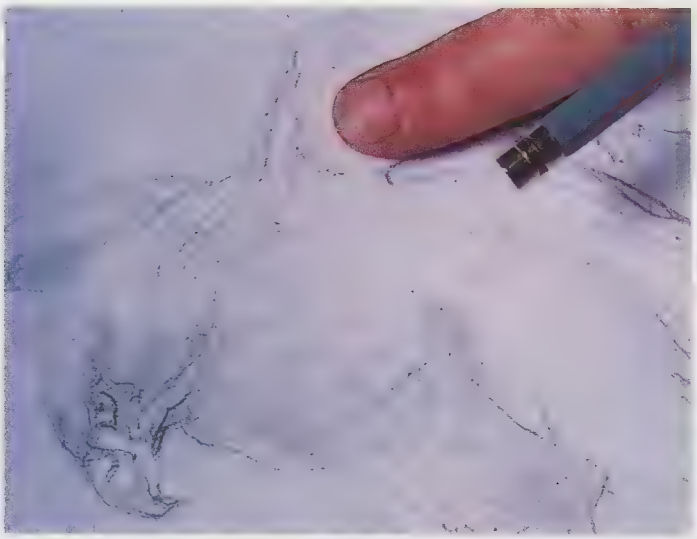
The etching technique I use is called the "crayon method of soft ground." It was originally developed in France in 1757 by Jean Charles Francois in an effort to make prints that look more like drawings. In soft-ground etching, an image is incised or etched below the surface of a metal plate. This depressed surface is referred to as the intaglio. The image is filled with ink and its surface wiped clean. Damp paper is placed on top of a plate and both are run through a press to force the paper into the ink.

I use a 16-gauge zinc plate with an acid-resistant backing for my work. *Tip: You can get the zinc from most mail-order artist supply catalogs, including Daniel Smith and New York Central Supply. The metal must be cut to image size, and this can be done at any metal shop.*

Groundwork Laying a proper ground can be tricky. A reliable ground, a good leather brayer, practice, and tenacity ensure success. The ground is a mixture of traditional hard ground (suet and asphaltum), melted down in combination with half

5 The ground should be a light golden brown with no major breaks or pitting in the surface. The acid will break through and mar the plate if the ground is too thin. If the ground is too thick, much of the subtleties of the marks will be ignored by the etch. Small imperfections can be blocked with stop-out varnish.

6 I use a soft 4B graphite pencil for the drawing. My hand posture, which a friend calls the "Ouija board" approach, protects the ground from being ruined by the pressure of my hand. Some artists use a bridge over the plate to serve the same purpose.



7 In adding stipple by touch, the specific pressure of the gesture affects the stipple density. The danger is that it is a blind action — no record is kept on the paper surface, as it would be if you lightly shaded the area with the pencil.

8 Acids are temperamental. Room temperature, age of the bath, and qualities of the ground are a few of the many variables which affect the acid's bite.

9 I check the depth of the bite with my fingernail. At various stages in the bite the plate can be removed from the acid so that new marks may be added or old marks blocked out with varnish, thus increasing the color range of the lines. I added a little more texture to the eagle's rock toward the end of the bite using my fingertip.

10 I use pressure to push the ink down into the intaglio and remove any excess ink from the plate's surface. I make sure the entire plate surface is covered and no metal gleams through.

again as much grease (automobile grease, petroleum jelly, tallow – whatever you like). This substance will remain soft when applied to the plate. Many artists work up their own recipe for the ground, but I rely on a commercial product, Charbonnel etching soft ground.

While the plate was warmed on a hot-plate, I dabbed ground on its surface. ❸ As the heat melted the ground, I passed a leather brayer over the surface to quickly spread the ground. The brayer is specifically designed for this purpose. The seam of the leather is joined in a manner to leave no mark when rolled. I then removed the plate from the heat and continued rolling in even strokes from several different directions as the plate cooled. ❹ My goal is a thin, even coat of ground, and sometimes it takes several repetitions to get it right. ❺

The Wrap The drawing is made on a piece of paper laid over the ground. The texture and weight of the paper influences the quality of the mark. I have experimented with various paper personalities and prefer a rice paper called Hosho Type. It has a smooth top surface which provides a pleasant tension for drawing. The under surface is soft and slightly textured to receive the ground.

I carefully registered the plate boundaries on the paper and lightly suggested the composition from my rough. I laid the top edge of the plate on the paper's registration mark, and tucked the paper under the plate. I then stretched the paper over the plate, tucking the paper on the opposite side to secure the wrap. I am careful not to touch the ground surface or abrade the edges when wrapping, as the ground is sensitive and mindless of my intentions.

The Drawing Printmaking appeals to me because of its myriad rituals and processes. The scary part, however, has arrived; making the drawing.

Once I have decided on a visual reference for the drawing, I try not to spend time attending it before hand. I prefer to warm up by drawing similar poses or even entirely different subjects, such as a flower in the yard. When time and logistics demand I work from photos, I want to keep my encounter fresh and not anticipate the drawing too much.

I started with drawing the eagle in the foreground and circled upward. I try to forget about the plate below and concentrate on the drawing. The pressure and velocity of the mark are transferred; it is important to retain momentum throughout.

I held the pencil aloft, careful not to touch the plate unintentionally. ❻ A broad mark can be achieved by using the side of the pencil. For tone, I brush my finger across the paper – this movement lifts the ground in a dot pattern much like a delicate stipple. ❼

Occasionally I checked my progress by lifting a corner of the paper. This way I could observe the effects of my pencil pressure and make any adjustments necessary to penetrate the ground.

The Etch The drawing complete, I lifted the paper from the plate. The plate was now ready to be prepped for the acid. I use a colored varnish, called stop-out varnish, to cover any exposed areas on the plate I do not wish to etch, for example, a mistaken line or an accidental fingerprint. The edges of the plate where the ground could not reach must also be stopped-out. I let the varnish dry for about 15 minutes.

The plate was now ready for the acid. The acid used for zinc is nitric acid, diluted with water in various ratios; I like a 6-to-1 mix because it is fast, and strong enough to pull up the most delicate marks. I wear eye shields and rubber gloves to avoid contact with the acid.

I lowered the plate slowly into the bath to prevent the acid from splashing. ❽ Air bubbles form as the acid reacts on the exposed metal. Because they block the acid's progress, they must be shaken loose by frequently shifting the plate in the acid. I kept the plate immersed for about 25 minutes, monitoring the progress of the bite by watching the color of the metal brighten against the ground. ❾

When I was satisfied, I removed the plate from the acid and neutralized it in a separate adjacent bath of sodium bicarbonate. I then rinsed the plate with water and removed the ground with mineral spirits and the stop-out varnish mixed with denatured alcohol. Finally I filed the metal edges to prevent the plate from cutting the felt blankets when it is run through the press.

The Ink I prefer a color intaglio, as opposed to black, for linework. Charbonnel inks are my favorite, for their consistency and the quality of their pigment. I started with red, yellow and blue, and kept mixing. I checked the mix as I went along by printing on a small test plate. The paper I would print on, German Etching, has a slight yellow tone which I must account for in my palette. I wanted a purplish-brown for the final print,

11 I wipe with a firm pressure at first and then with less pressure as the plate lightens. At this juncture areas where the marks are relatively dense, such as the eagle, will need special attention. I use light, arc-like strokes outward from the eagle until its color is consistent with the rest of the plate. It is important to be gentle and attentive to remove ink only from the plate surface and not pull from the intaglio.

12 I pull the paper from the plate by slowly peeling it off. The image is reversed on the paper.

13 I apply my initial washes while the paper is still slightly damp to keep the edges of the color soft. I want to subordinate the color to the line. German Etching paper is absorbent and takes color well. It is unsized, however, and very soft. A quality brush is essential, capable of holding a good amount of color and transferring it with a light touch; I use Winsor & Newton Series 7.

14 I layer my color in a series of light washes, checking my palette as I go along on a print pulled from my indispensable test plate. I created several color versions for the client's selection.

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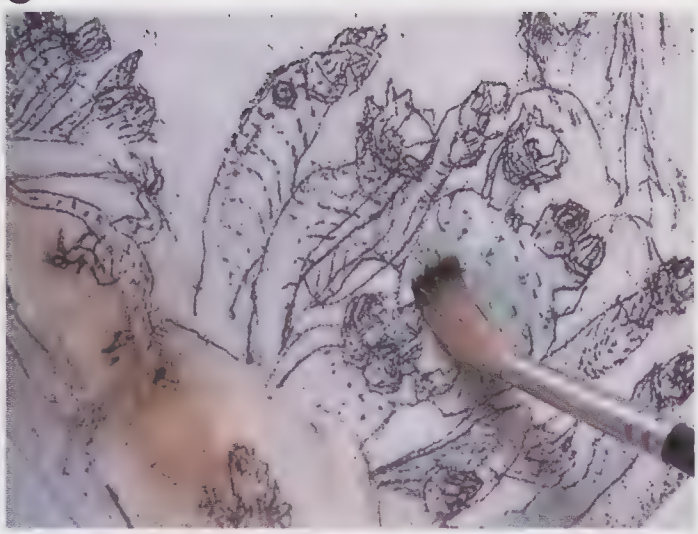

14

so I kept going until I was satisfied.

I lightly warmed the clean plate on the hot plate to facilitate the spread of the ink. (I may reheat a large plate several times during the wipe.) I removed the plate to apply the ink, using a small rubber scraper to spread the ink across the entire plate surface. ⑩ To wipe the surface of the plate I used a product called tarlatan, a starched cheesecloth, which I had rinsed with water earlier to soften slightly. It is important for the cloth to remain stiff and flat so it won't reach down and pull the ink from the etched lines. I folded the tarlatan into a small square and, using the flat of my palm for even pressure, began wiping from the image center outward past the boundaries of the plate. ⑪

As the tarlatan's surface became oily with ink, I folded and re-folded the cloth to keep the area clean and not reapply ink. It is important to keep the wipe moving evenly across the surface to achieve an overall consistent tone and color in the final product. I generally leave a slight plate tone as a matter of personal aesthetic. Once the plate was wiped, I cleaned the edges with a rag.

To register the plate on the press, I use a sheet of frosted mylar onto which I mark the paper's placement in relation to the plate's boundaries.

On Press A wide variety of papers is available to the printmaker. Most are soft with a high rag content for strength. I chose German Etching for its density, texture, and warm color. I soak the paper ahead of time in a tub of water and keep it sandwiched between blotters and covered with a metal weight until I am ready to print.

I placed the dampened paper on top of the plate and covered them with two dry blotters, a sheet of rubber insulating material called neoprene (used by scuba divers), and three felt blankets. The dressings are nec-

essary to achieve proper pressure. I ran the plate through a double-cylinder press, forcing the paper into the irregularities etched into the plate to pick up the ink. I am always filled with anticipation when I pull the paper from the plate. The ground personalities, the mark-making, and fluctuations in the acid combine all have their say in the final product. The element of surprise is for me one of the attractions of printmaking. ⓬

Adding Color I pulled a number of prints for the final so I could experiment with watercolor using Winsor & Newton paints and brushes. I painted several prints simultaneously at first, but one takes the lead early on. ⓭

With regard to color, I keep my client's needs in mind. A Mexican wolf's coloring is specific to its species and not the same as that of a timber wolf. The golden eagle is so named because of a hint of gold starting at the crown of its head and running down the nape of its neck. I use color to define markings and differentiate one subspecies or gender from another. Animal guidebooks are a useful tool for color reference. I worked up several color versions to show the client. ⓮

Reworking the Plates After spending some time with the prints, I decided to work the plate further to expand its texture. I also wanted a bit more cactus around the peccaries. I reground the plate and registered the drawing wrap back on. I then added the cactus, as well as some texture beneath the peccaries and in the landscape by the mountain lion.

I blocked the unchanged areas of the drawing with stop-out varnish to protect the etch of the first bite from the second acid bath. The ground cannot be counted on to reach down and protect the intaglio.

I proceeded as before and pulled a proof, and a lot more texture came through. I colored it, and now had several versions to show the client.

⓯

15 This is the poster as it was printed for the client. The illustration was scanned on a Scitex system, type (a slightly condensed Goudy) was added in QuarkXPress, and the poster was printed on a standard four-color press.

FINAL CHOICE

Lou decided to go with the first version of the print: "I felt that the texture in the later print was distracting. I preferred the open expanse of the earlier version."

The posters themselves were laid out in QuarkXPress by the Jones Agency in Palm Springs. My print was scanned on a Crosfield 646IM scanner using a Scitex system. A low-res version of the scan was used for layout purposes, then the page file was sent to the Fox service bureau in Upland, Calif., where the high-res file was married to the layout file and output to film. The posters were then printed on a conventional four-color offset press.

Eagle Canyon opened to the public in March 1993, and I was told that the posters were being well received by the visitors. ■

Deborah Ross is a freelance illustrator whose drawings of animals have appeared in the New Yorker, Harper's, The New York Times, *and* Almost Human, *a book which examines baboon behavior.*

STEP-BY-STEP

computer graphics

'Painting' in Photoshop

The wizards of Industrial Light and Magic share the secrets they use to create texture maps and digital matte paintings for the sci-fi series, "Space Rangers."

By Janet Ashford

Just a few years ago, desktop media were not nearly fast enough or good enough to produce broadcast-quality special effects. But the desktop has come a long way. When Trilogy Entertainment Group in Los Angeles contacted Industrial Light and Magic (ILM) in San Rafael, Calif., for help with effects for its new TV series, "Space Rangers," the company was after a strong creative team that also had technical expertise. Trilogy knew it could get both from ILM (a division of LucasArts) which has years of special effects experience, from the physical models built and animated for *Star Wars* to the cutting-edge electronic imaging systems used in the *Terminator* films.

For "Space Rangers," however, the ILM team chose off-the-shelf software for the Macintosh platform so that Trilogy could not only keep within its budget, but could continue using these tools for its own effects production after the pilot and first few shows were completed. Electronic media always make art and production work faster and more flexible; while the quality may not yet be fine enough for motion pictures, the technology has evolved to the point where output from the desktop is more than adequate for the resolution of the video screen.

ILM visual effects supervisor Scott Squiers and visual effects producer Mark Mullen worked out a plan that called for using Photoshop for creating background scenes and texture maps, and Swivel 3D and Electric Image for the modeling, rendering, and animation of three-dimensional spaceships and other elements. The ILM team also included art directors Ty Elingson and Mark Moore, matte painter Craig Mullins, and computer graphics supervisor John Knoll.

CHOOSING A LOOK

The Trilogy production team (series creator and exectutive producer Pen Densham, executive producers Richard Lewis and John Watson, coordinating producer Mark Stern, and production designer C.J. Strawn) sent ILM a copy of the script and conducted

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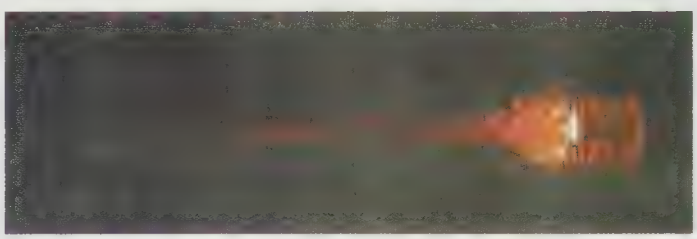
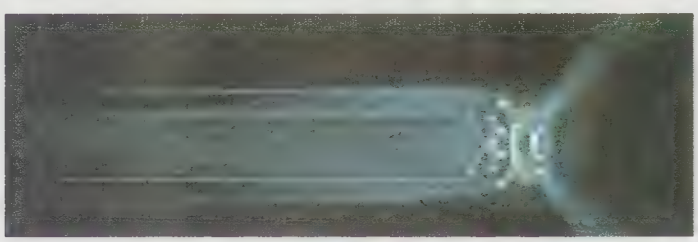
Industrial Light & Magic designers used off-the-shelf Mac software to create the slingship *Lizzie* for Trilogy Entertainment's "Space Rangers."

1 Trilogy producers wanted spaceships with a ragged, vintage-bomber look. ILM art director Ty Elingson used markers and pencils to make initial sketches for the various ships that would be used in the series.



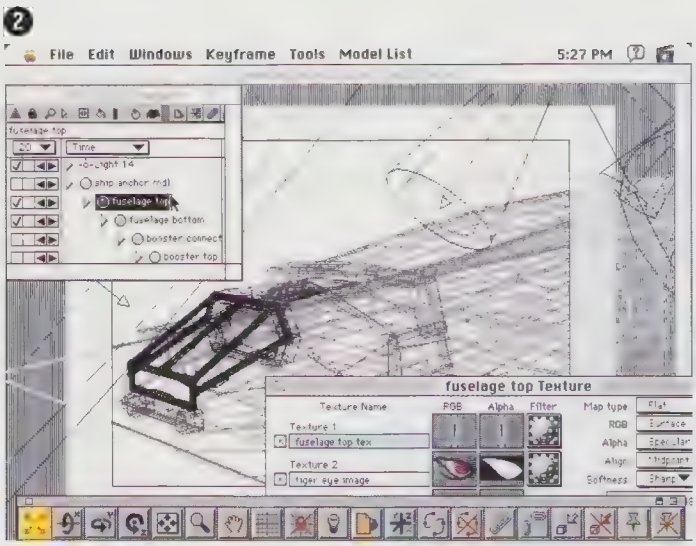


extensive meetings in person and by phone to convey the look they wanted for the show. The series is about a police outpost on a distant planet, a sort of futuristic "Hill Street Blues." The cops are understaffed and underfunded, as always, and chase their suspects in beat-up spaceships rather than cop cars.

For the "slingship" driven by the featured police team, the producers wanted something with the look of a classic World War II bomber – battle-scarred and "held together with sweat." One idea for giving the slingship personality was to put a mast-head-like figure of a woman on the plane. But Elingson rejected this idea for two reasons: First, it would be difficult to visually read a human figure painted on the slingship in shots where the ship was whizzing by or when it was shown in a small view; second, he knew from the script that the pilot of the slingship was to be a woman and that such an image might be considered inappropriate. Instead, Elingson came up with the idea of decorating the head of slingship *Lizzie* with a dramatic, mask-like face which would be easy to read from a distance.

Once Squiers and Knoll had mapped out a strategy for creating the graphics – which software to use for what, and the mechanics of how the project would be put together – the actual design work could begin. Elingson started the process with pens, Berol markers, and Prismacolor pencils, making rough color sketches of the slingship and other required vehicles. ❶ He turned these over to Knoll, who used Swivel 3D to build dimensional models to match the sketches. ❷ Knoll, Elingson, and Moore then used Photoshop to create textures for the models.

The process of producing 3-D images on computer consists of five main stages: initial sketches and design of the object; creating a computer model using various tools for extru-



2 ILM computer graphics supervisor John Knoll used Swivel 3D to build a model of the slingship, using nearly 17,000 polygons. He then opened the model in Electric Image to apply the texture maps, create light sources, and render the final image. A wireframe view of the cockpit area is shown here in an Electric Image window, along with windows for specifying and editing texture maps. The placement and direction of light sources are indicated by the cone-shape overlying the model.

3 Knoll used Photoshop to create a texture map for the top of the fuselage from scans of numerous environmental photos. Original art for the shark's teeth was scanned and applied to the map without alteration, since the slightly rough quality of Elingson's marker sketch fit with the hand-painted look of airplane mascots.

4 This close-up of the cockpit area is shown inside a landing tunnel, which is also a 3-D model with applied texture maps. Electric Image produces a series of PICT images for each view, which can be used as stills or as frames in an animation sequence.

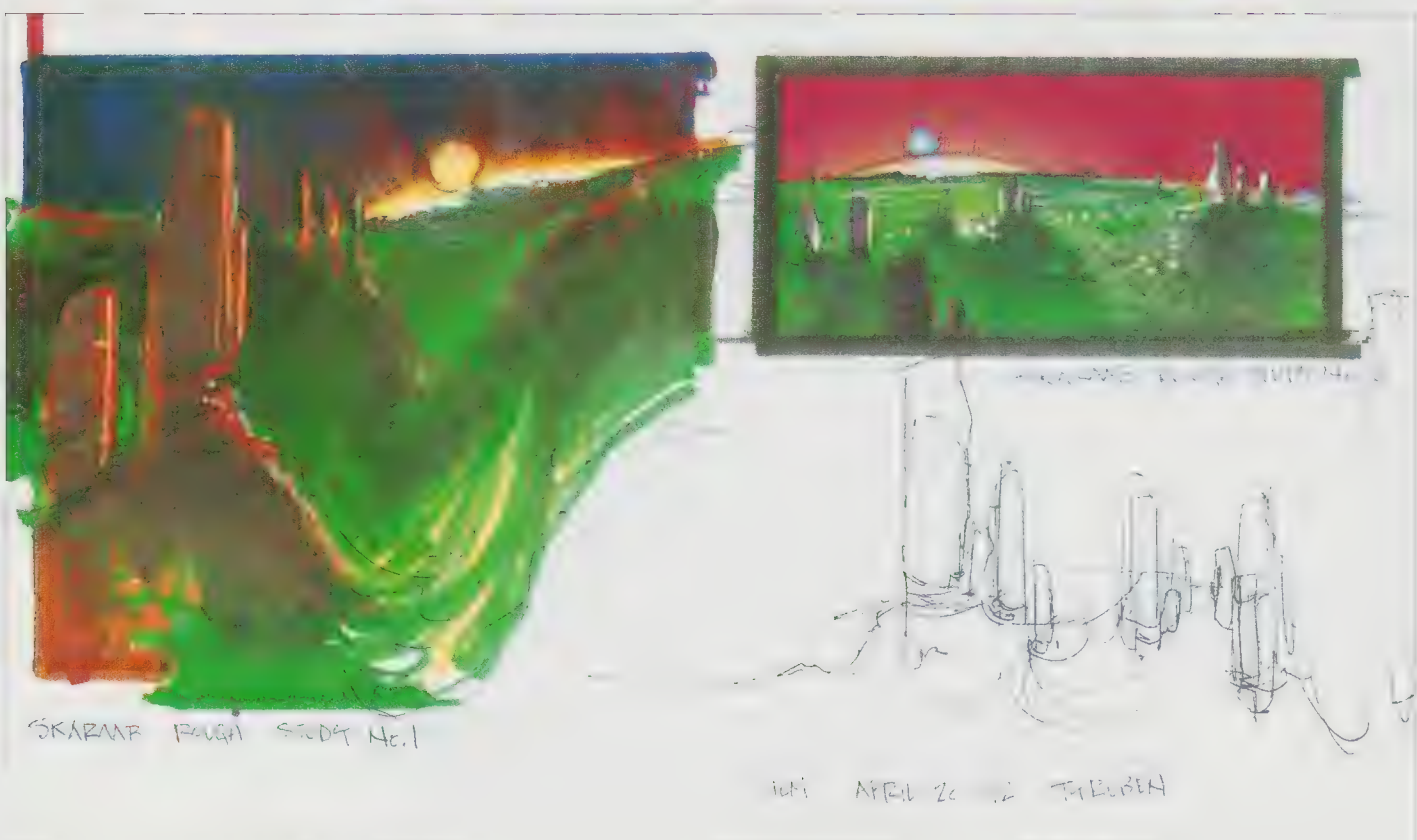
sion and lathing; creating flat artwork—the texture maps that will be applied to the surfaces of the model to make them look like plastic, glass, weathered metal, and so on; creating a 3-D environment in which to place the model, including the set-up of appropriate lighting for the casting of realistic shadows; and finally, rendering a detailed image of the model from a particular view angle.

WRAPPING TEXTURES

Knoll used Photoshop to create a finely detailed texture to apply to the top surface of the slingship fuselage. Using a UC630 color scanner, he first scanned photos of old aircraft side panels, bridge abutments, weathered doors, and other environmental textures, then copied and pasted these elements into one large patchwork-like image to serve as the base of the fuselage (the Photoshop file was about 6 x 28½ inches at 72 dpi).

The assembled panels of dull gray metal include scrapes and scuff marks, rivets, small doors, warning signs, and so on. Over this foundation Knoll applied details specific to the slingship, including the shark teeth—pen

5 Elingson again used markers and pencils to create rough color sketches of Fort Hope, the "Space Ranger" outpost. The station was envisioned as clinging to the top and sides of a rock formation.



and marker sketches by Elingson that were scanned in directly.

Elingson also designed type based on English and an alien language, similar to Japanese characters, which was supplied by Trilogy. Knoll knew from reading the script that the front end of the slingship would be used in several close-up shots, so he created the texture map for the fuselage at a higher resolution than was used for the wings and back of the plane. ❸

Knoll used Swivel 3D to create the model for the slingship, which comprises nearly 17,000 polygons. He used a newer, high-end program, Electric Image, to render the model with its 10MB of associated texture maps. ❹

Knoll worked in Electric Image to create animated sequences of the space vehicles taking off, flying, and landing, and these were composited with background mattes created in Photoshop. Using a Quadra 700 with 64MB of RAM, it took about six minutes per frame to render the animation sequences, using two light sources and a resolution of 720 x 486 pixels. A typical on-screen sequence of five seconds duration, running at 30 frames per second, would take about 15 hours to render on the computer.

DIGITAL MATTES

The producers wanted a frontier atmosphere for Fort Hope, the outpost police station. At first they considered a flat, Southwestern desert landscape, but problems arose in fitting the spaceship take-off and landing tunnels into this kind of environment. Elingson came up with the idea of putting Fort Hope on a rugged hillside so that ships could fly directly into it from the air.

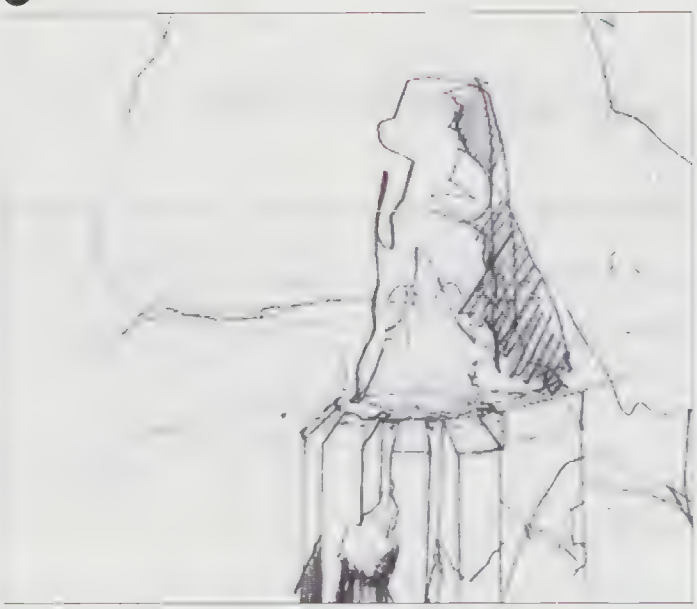
The animated sequences on the series use two still background views of Fort Hope, which are given a realistic look with animated smoke and flashing lights (some of which was done with software written by Squiers), which sequences through Photoshop-like filters and files. Against these backdrops, the motion sequences of flying spaceships are superimposed.

The creation of the still backgrounds, or mattes, again began with Elingson sketching in pen, marker, and pencil. ❺ He gave his roughs to Mullins, who developed sketches of his own and scanned these to use as bases for creating the images in Photoshop. Though ILM had used Photoshop for texture maps before, "Space Rangers" was the first project on which they used the program exclusively, rather than conventional paint media, for the background mattes. Creating the backgrounds electronically meant that they could be "painted" quickly, changes could be made easily, and completed mattes could immediately be composited with the animated sequences, eliminating the step of scanning conventional art. Throughout the process, Mullins sent images-in-progress to the people at Trilogy, then incorporated their feedback as he continued work on the backgrounds.

SCANNED PAINT

John Knoll is in a unique posi-

❻



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6 Matte painter Craig Mullins studied Elingson's sketches for Fort Hope, then drew and scanned rough pencil drawings of details to serve as a basic framework for his Photoshop "painting."

7 Mullins gathered photo reference material of Southwestern landscapes, such as this view of mountains. He scanned the photos, then copied, pasted and altered portions of the scans, using bits and pieces as though they were "paint" to build up his image.

8

8 A detail of Mullins' final Fort Hope background (top left) demonstrates two of the techniques he used for applying textures to the scene. One method was to select a portion of the image (in this case, the bluish peaks in the mid-ground), use the rubber stamp tool to sample a portion of a reference scan (like the one shown in Figure 7) and then paint with the tool into the selected part of the image (top right). Mullins would then change the color balance of a newly textured area to make it fit the rest of the image (bottom left). Another method of adding texture was to select part of a reference scan, and choose Edit, Define Pattern. Then he could select Edit, Fill to open the Fill dialog box, where he would check Pattern and set the opacity at 50 percent (bottom right).

tion to understand the capabilities of Photoshop: He is one of its authors. And he has noticed some of the ways in which artists have been influenced by this new painting medium. Artists at ILM used to create mattes exclusively by painting on glass with oil paints. They would assemble visual references for a specific scene, then work conventionally, looking back and forth from the painting to the open books of photos. Now artists simply scan portions of their photo references, then manipulate them in Photoshop, as Knoll did in assembling the texture for the slingship fuselage. In a way, these scanned textures have become "paint."

After scanning the rough sketch for the Fort Hope matte, Mullins searched through various photo reference books to find photos of desert landscape elements, including rocks, skies, and mountains. 6 7 He scanned some of these images, used Photoshop's tools to select and distort areas of the scanned photos, then pasted them into the background scene to create the landscape elements he wanted. Working at 75 dpi at an image size of 14 x 17 inches, he continued to paint on top of the scanned images, adjusting hue and saturation until he got the look he wanted.

ILLUSION OF DISTANCE

Mullins employed specific techniques to get the painterly effects he envisioned for the show backgrounds, relying on his knowledge of Photoshop's capacities to create effects he had done for years with conventional paint media.

For example, after selecting a portion of rock from a reference photo, he would choose, Select, Save Selection to create a new channel, then use the smudge tool, the sharpen tool, or the Add Noise filter to alter the edges of the mask. Then, when he applied the newly altered selection outline back to the image (by choosing Select, Load Selection), and copied and pasted the selection into the background image, the pasted element had a rougher edge and a less mechanical look.

To apply a textured surface to areas where the color was too flat, Mullins used one of two techniques. In some cases he would use the rubber stamp tool to sample an area which contained the textures he wanted, then would paint with it in the area where he wanted to apply texture. He might then have to adjust color and contrast to make the newly painted texture match its surroundings. Or he would define a selected area of a reference scan as a texture and then use the Fill command in Pattern mode, with semi-transparent color, to fill an area of the image with the screened-back texture. ❽

From his experience in painting, Mullins knew that one way to make distant objects look far away is to give them less contrast than objects in the foreground. To create the illusion of distance in the background areas of the landscape, Mullins would select an area, then use the eye dropper tool to sample a color of mid-range value. He would then fill the entire selected area with this color using the Fill command in Lighten mode, so that only those colors which were darker than the sampled color would be changed to that color, leaving the lighter areas untouched. This reduced both the contrast and the tonal range of the distant areas. ❾

❾

9 A close-up of the foreground rock in Mullins' final image (left) demonstrates how he typically alters scanned elements to make them recede into the background. As a foreground object, the rock contains sharply defined areas of light and dark. To change this he selected the rock, then used the eye dropper tool to sample one of the darker midtone shades of gray. He then filled the selected rock using the Fill command in Lighten Only mode. All the tones which were darker than the sampled gray tone were lightened up to that tone. The effect, which reduces contrast and tonal range, creates a muted look that makes the object appear to be further away (right).

PUTTING UP A FACADE

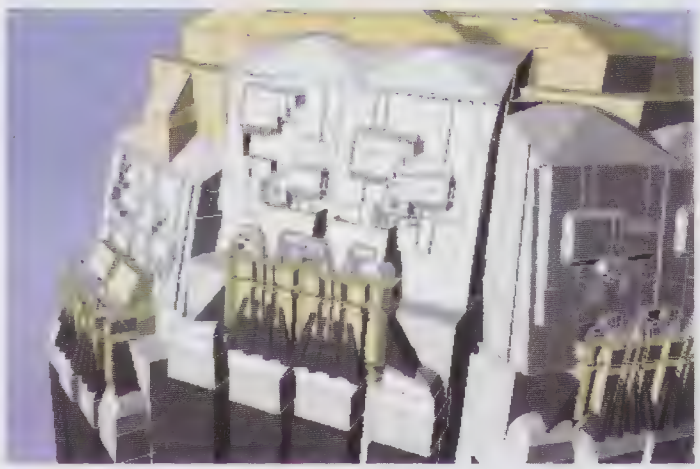
Mullins also scanned some cityscape references and used the facades for the buildings of Fort Hope. ❿ For the main building elements, he used Swivel 3D to create models, then gave the models to Knoll for rendering in Electric Image. Knoll returned the rendered models to Mullins on disk as PICT images, who then copied and pasted them into the landscape background, using the blend tool and other techniques to fit them smoothly into the existing image. ⓫

In order to exaggerate the darkness of the nooks and crannies of the buildings, Mullins saved the image, then used Image, Adjust, Brightness/Contrast to darken the building

10 Mullins scanned cityscapes, like this photo of Honolulu, to use as image sources for the Fort Hope buildings. Building facades were copied and pasted into the matte image, then altered to fit their surroundings.

11 Mullins also used Swivel 3D to create models for Fort Hope. The one shown here was rendered using two light sources (top). Knoll created a more detailed rendering of the model (adding inner reflections to the program-rendered shadows) and gave a PICT image of it back to Mullins, who selected, copied, pasted and blended it into his background matte image. Rock textures were sampled and painted over the edges of the building to make it look built into the rock (bottom).

12 Mullins' finished background matte incorporates scanned and modeled buildings clinging to the top and sides of a craggy rock formation, surrounded by a realistic landscape and sky (reminiscent of those created by master Maxfield Parrish). Animated elements, including smoke, flashing lights, and flying spaceships, are composited with the background on videotape to produce a convincing scene of Fort Hope, which is often used as a transition between live action sequences.



areas overall. He then double-clicked on the rubber stamp tool to open the Rubber Stamp options dialog box, choosing From Saved to reconstruct the lighter, highlighted areas of the buildings. *Tip: When used with the From Saved option, the rubber stamp samples the last saved version of the file.*

The finished background and buildings ⓬ are a beautiful mix of realism and fantasy, all rendered on the desktop. ■

Janet Ashford is a writer and graphic designer based in Solana Beach, Calif. She is also a regular contributor to Step-By-Step Electronic Design *newsletter.*

Health Care Identity Gets a Facelift

Crosby Associates brings a jumble of organizations under a single corporate umbrella.

By Peter Hall

As the population ages and medical technology advances, health care managers know their field will only become more and more businesslike – and competitive. Areas previously considered unimportant, such as marketing, publicity, and on-site graphic design, start to take on a new relevance when sharper-looking, better organized rivals are expanding at a frightening rate.

A survey conducted by the New York corporate identity firm Anspach Grossman Portugal revealed that a total of 141 companies in the health care industry changed their names in 1992 alone – a 143 percent increase on the previous year. "This spurt in name changes," remarked AGP partner Joel Portugal, "reflects the rapid pace of change this industry continues to undergo."

The onus falls on the identity designer to bridge the gap between the humanitarian and business aspirations of a health care service. The designer's task has expanded far beyond simple graphic design into a complex operation requiring diplomacy, organizational skills, and a considerable degree of foresight. Such was the task at hand when the Chicago corporate identity consultancy Crosby Associates was called in by the Lutheran General Health Care System.

INITIAL RESEARCH

In spring 1991, Crosby Associates was approached by the Lutheran General Health Care System – an organization which comprised the central Chicago hospital and its multifarious subsidiaries – to give a credentials presentation and a cost estimate for a complete overhaul

of its jumbled identity.

Crosby Associates responded with a presentation to Lutheran's purposely formed communications committee, and was awarded the project in early summer. "We were comfortable that they would be able to address our concerns," recalls Lutheran General's publications and corporate identity manager Tina Weinheimer, "and that they had the right level of expertise and research capability."

The question before them was how to visually reorganize an establishment which had evolved from a hospital in 1959 into an umbrella group for a diverse collection of services and associated organizations, each with its own identity. Lutheran was one of the three largest health services in the Chicago area, but its current corporate identity system was felt to be fragmented, inconsistent, and ineffective.

The first step was to analyze the problem. While an in-house research group undertook a patient profile and community studies, Crosby Associates conducted interviews with the organization's senior management and looked at how 300 other national and local health care providers projected themselves. ❶ – ❸

The results were telling: People within the organization felt the structure was too complex; people were confused

Lutheran General HealthSystem

System News

August 1992

Special Edition: Introducing The New Corporate Identity Program

A New And Improved System News

Included in the corporate identity program is a new identity for *System News*. The new *System News* not only will be sporting a new look, but will be even more employee focused. Through *System News* you can find out about what's happening in your corporation and others in the system and get to know fellow employees throughout LGHS.

This entire special edition of *System News* is dedicated to explaining the new corporate identity program, why it was undertaken, what the new corporate mark represents, which corporations will have new names, guidelines for using the Lutheran General HealthSystem signature and logistics for making the transition. Since this special edition is so inclusive, you may want to save it for future reference.

While the corporate identity program calls for change, it provides a more effective, unified way to communicate our values, mission and vision to our associates and those we serve. Please take a few moments to read about this exciting new corporate program.

New Corporate Identity Program... One Singular Sensation

Probably one of the most recognizable corporate logos is the golden arches of McDonald's. The fast food chain is known worldwide.

A strong identity such as this can be a powerful corporate asset. It can increase public awareness and project an image of quality, credibility and leadership.

During the last year, Lutheran General Health Care System's (LGHCS) leadership has taken an in-depth look at LGHCS's names and various logos and how a corporate identity program could unite these elements to project a more powerful image. As part of this in-depth look, LGHCS hired Crosby Associates Inc., specialists in corporate and marketing identification and communications, to study, evaluate and measure LGHCS's current names, logos and image, and ultimately design and recommend a new corporate identity.

Crosby Associates' research included consumer focus

(continued on page 4)

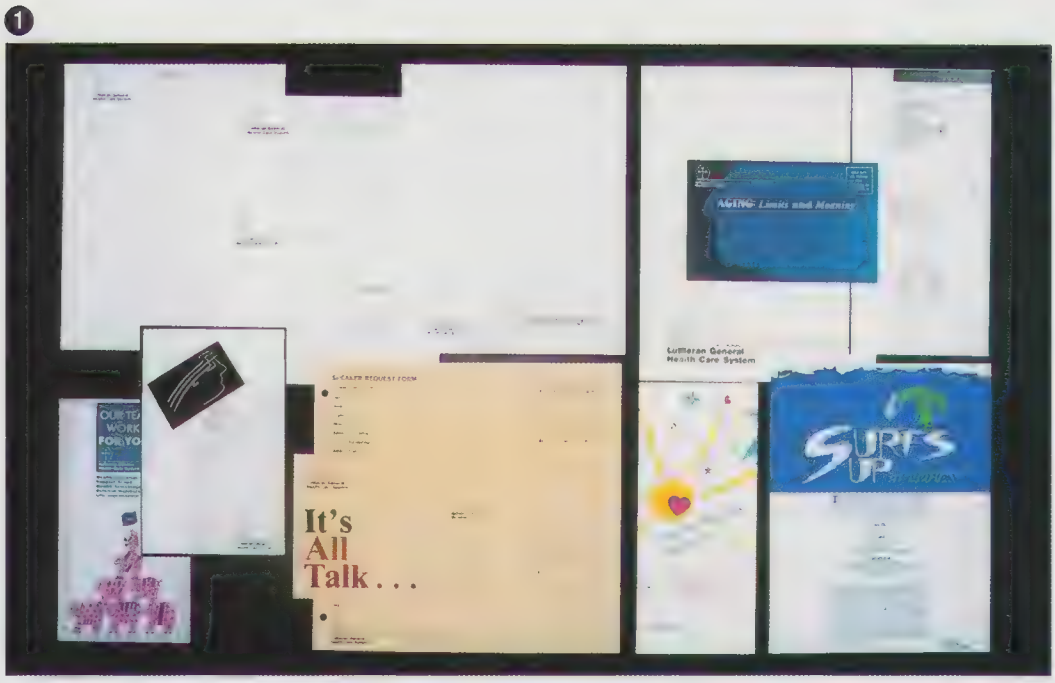
The new identification program reduces a great variety of business unit and service identifiers to a single symbol that will represent the system and all of its components.

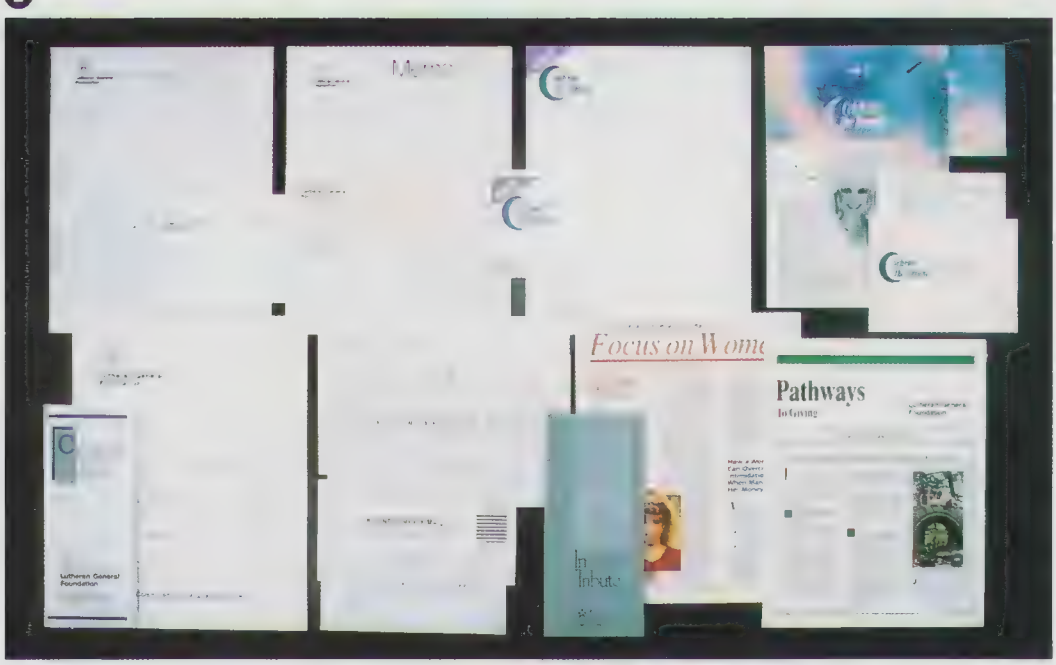
The color chosen to represent an organization is almost as important as the signature itself. A muted purple (Pantone 272) has been selected as the LGHS identification color. Purple has regal and religious connotations, combining Lutheran General HealthSystem's leadership and spiritual qualities.

The staff of the Lutheran General HealthSystem were introduced to a new identity program in a special issue of its newsletter, *System News*, which was itself redesigned in-house according to guidelines set out by Crosby Associates of Chicago.

1 Over nearly four decades, the visual identity of the Lutheran General Health Care System — with all its sub-groups and services — had evolved into a hodgepodge of graphic styles.

2 Because printed matter was emerging from a variety of design units, this led to duplication of material, and brought a wide array of identifying symbols into play, which caused confusion among clients trying to access services within the system.





about the relationship between the names Lutheran and a subsidiary, Parkside; some people wrongly thought that certain departments were major organizational entities; and others felt the strongest identifier of all was the name Lutheran General. Crosby Associates research meanwhile established that inter-departmental communications were not as good as some managers wished, that print materials were weak and often unnecessarily duplicated, and that much of it seemed "stale and dated."

NOMENCLATURE

Rather than plunge straight into design work, Crosby Associates came up with a strategy: Reorganize the names of the various business entities and services of Lutheran, then establish a visual identity.

The preliminary stage was the most complex, requiring several steps. First, the subsidiary services and businesses were divided into categories: health care direct, health care related, health care support, joint ven-

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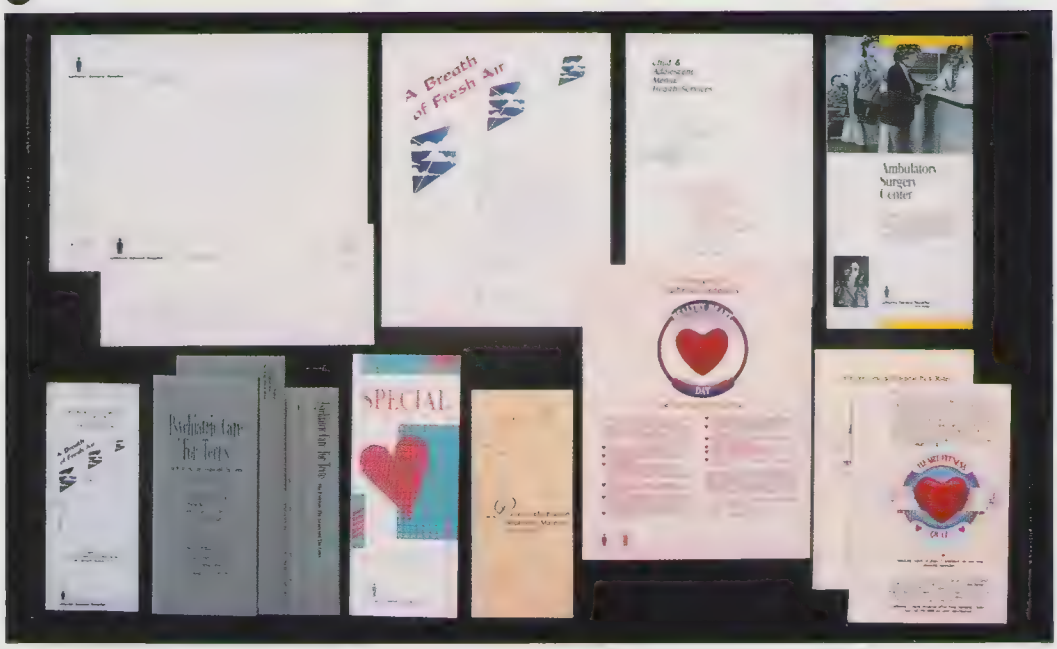

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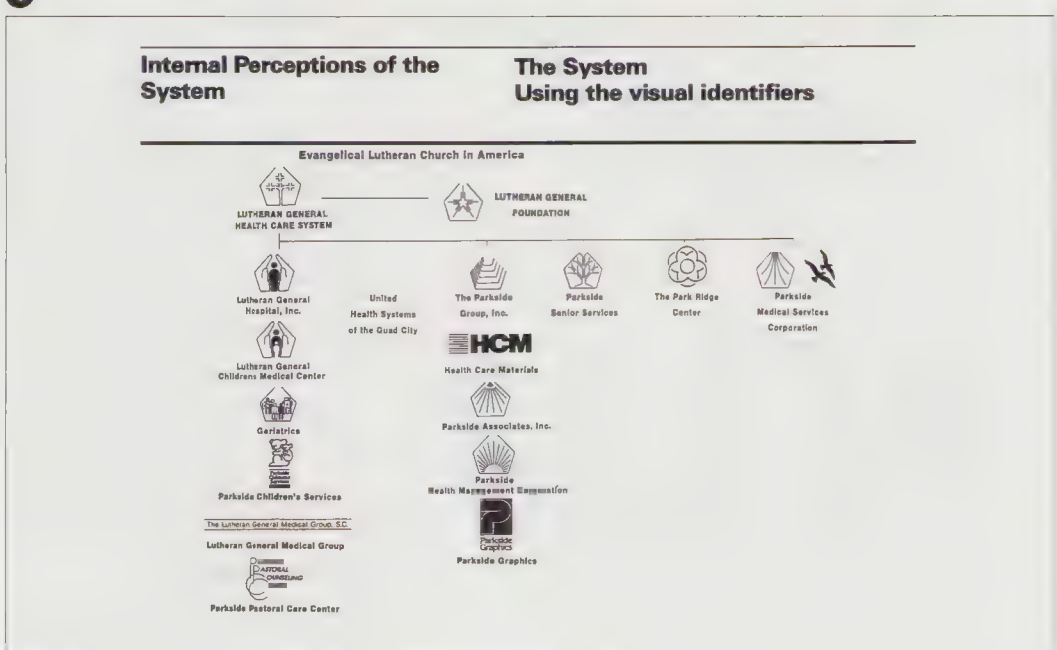


3 An energetic research period also exposed other inconsistencies: The Lutheran and Parkside names were found to be "randomly and illogically integrated," and the connection between the two names was unclear.

4 Researchers found that, of all the organizational identifiers within the system, the Lutheran General name and identity was strongest.

tures, and affiliates; the words "Lutheran General" would be attached only to the first two groups, and a new symbol would be attached only to incorporated businesses. Second, the parent group was renamed Lutheran General HealthSystem (LGHS), and products and services not owned by this group would no longer use the Lutheran name. Fourth, services such as clinics, centers, or programs would be renamed to better reflect the roles of each service. Finally, each physical structure on the main campus would be called a *pavilion* instead of *building*, *center*, or *hospital*. 4 5

THE SYMBOL

The most diplomatically challenging, and probably the most controversial aspect of the program turned out to be the creation of a new symbol. Crosby's chosen system called for a new umbrella identifier which people did not just associate with Lutheran General Hospital. But the most highly recognized (and apparently much-loved) mark was a pentagon-

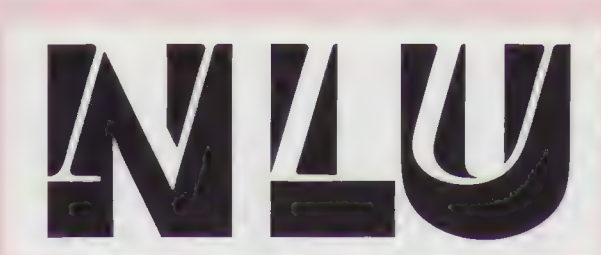
shaped emblem showing two hands cupped around the figure of a man. Its history was rich with meaning for Lutheran staff.

In 1959, the hospital's then-president and vice president had devised a star emblem to depict the organization's philosophy of "human ecology." The philosophy, emphasizing the Lutheran Church's perception of people in terms of their relationship to God, themselves, their families, and society, was carried through to the 1974 praying hands emblem, the hospital's first official logo. The five aspects of a person (mind, soul, body, family, emotions) formerly symbolized in the five points of the star were represented in the five sides of the pentagon. The person receiving care was represented by the central figure, and the hands symbolized the hospital's healing work and "God's help and guid-

Functional Identity Design

After 17 years working in various design environments (including Design Consultants Inc., the Center for Advanced Research in Design, and what the designer calls the "renegade wing" of the RVI Corporation), Bart Crosby formed Crosby Associates in 1981. In the ensuing 12 years, the studio has produced identity programs for a remarkable number of high-profile clients, including the American Hospital Association, GD Searle & Co., General Instrument Corp., Genus International Corp., and John Nuveen and Co.

Citing such influences as Paul Rand's "corporate, personal, and intellectual" approach to identity as well as Massimo Vignelli's "very practical, unaffected work," Crosby is essentially a Modernist: His work, like Rand's, is clean, clear, functional. But he also takes the Modernist ethic into his working methods, believing in a systematic approach to design problems. The framework for an identity is structured around each client's marketing goals, and always comes before the identity itself. "If you go into a program assuming the client needs a logotype and three months later it isn't working, that's a terrible time to try to refigure it," he says. "We engineer a program first and decorate it second."



Given a brief of "humanizing" the Blue Cross and Blue Shield Association identity, Crosby used a light touch. Rather than lay down rigid guidelines, he adjusted the name to BlueCross BlueShield Association, specified the Walbaum typeface as the unifying element in all corporate communications, and produced examples of clear, personable materials to guide future design work within the company.

This sprightly logotype for Digital Composition Inc. echoes the way in which digital information is typically compressed to its essential elements. Gill italic was set on computer, hand-adjusted by Crosby, then recomposed into a digital mark.

A multi-faceted, multi-campus school, NLU combines innovative programs with deep traditions. This hand-drawn mark expresses these contrasting ideas in the union of a bold sans serif (based on Futura) with a classical serif font (based on Caslon italic).

The symbol for the 1990 Olympic team replaced a literal-minded logo that depicted canoes and kayaks. Rather than attempt to represent such disparate disciplines (flat water versus white water, sprint versus slalom), Crosby's hand-drawn mark conveys the energy of these sports in an elegant combination of water and star motifs.

ance" for that work. ❻

One can see why Crosby and the LGHS management encountered resistance to changing the logo. Yet, to the outsider, it looked dated. The design team tried reworking it, says Crosby, "but it just looked more and more like hands around a restroom sign!" ❼

"We wanted a symbol that everyone could identify with. We were dealing with senior services, behavioral health, physical health, publishing entities, and so on, so we could not really use a symbol depicting a realistic object unless we did a building, which was both dull and inappropriate. So we took the elements of their human ecology statement, and the elements of the religious heritage, and developed a new symbol grounded in these. But people also had to identify it as a healthy, vital organization that was part of a future oriented market." The aim, says Crosby, was to portray LGHS as a "high-tech, high-touch" organization.

It wasn't the easiest of transitions, however. "We got about the amount of resistance we expected," Weinheimer says, "but I didn't think it would last so long. Some people had a strong comfort level with the way it used to be. While most agreed with the reason why we needed a change, that resistance still made it hard."

With persuasion being a major part of the design team's task, a diagram was drawn up to show people how the new logo related to the old. The explanation helped, according to Weinheimer: "Once we showed that there were a lot of correlations between the new and the old, between the five sides of the pentagon and the five strokes in the modified cross, it became easier." ❽ ❾

The new corporate color had a much easier ride. Crosby Associates specified a muted purple, which prompted many LGHS departments to change their uniforms and stage purple-

❺

Lutheran General HealthSystem

Lutheran General Hospital
Lutheran General Medical Group, S.C.
Lutheran General Foundation
Lutheran General Senior Services
Lutheran General Behavioral Health
Lutheran General Children's Hospital

❻

1959

1974

❼

5 Crosby Associates' next move was to reorganize the nomenclature of the system, naming each business entity according to its role and relation to the parent — renamed Lutheran General HealthSystem.

6 At the core of Lutheran's 1959 and 1974 logos was its philosophy of "human ecology" — that professional care should recognize five key aspects in a person: body, mind, soul, emotions and family. This was represented in the five sides of the praying hands logo.

7 Working manually rather than on computer, the design team began sketching logo ideas that retained the essence of the human ecology theme.

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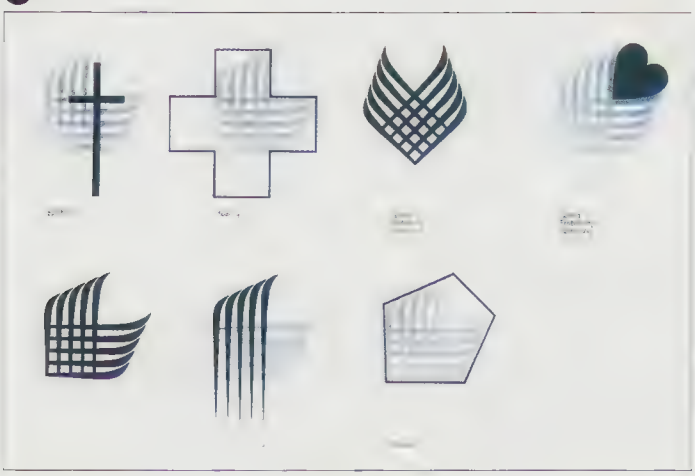

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8 The final symbol, as this diagram demonstrates, encompassed the key themes of the original logos (the Christian cross, the hospital cross, human ecology) in the five lines and the hint of a pentagon.

9 The new logo would be applied to all of the LGHS services and sub-groups, eliminating the former multi-symbol approach.

10 "Muted purple" was adopted as the new corporate color, its "regal and religious" connotations deemed a suitable representation of the company's aspirations.

11 Signs were one of the first priorities for implementation of the new identity, which incorporated a key naming strategy — all buildings were renamed "pavilions" to reduce confusion.

12 Berthold Bodoni Antiqua was specified for all text, with an additional face — Berthold Univers 65 — available for highlighting on signs.

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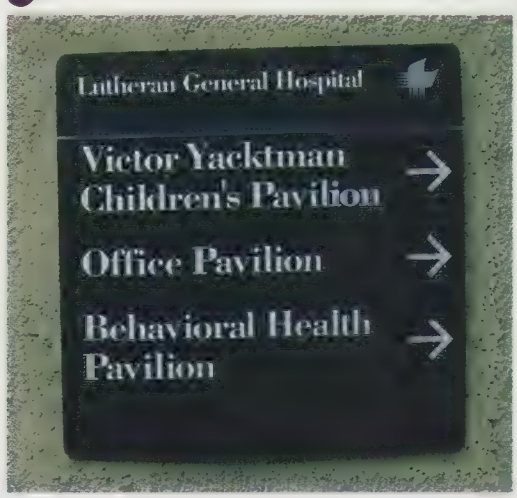

12

wearing days. "It has taken off fantastically," says Weinheimer. The new purple (actually Pantone 272) replaced green, which, Crosby says "is not a very spirited color and yet has become synonymous with health care. Green takes you back into the pack rather than leading you out of it." ⑩

IMPLEMENTATION

So far, about $250,000 has been spent on creating and implementing the new design system — on signs, stationery, literature, and ID cards. ⑪⑫ Because of the size of the institution, Crosby Associates and LGHS senior managers took an unusual step. "There was no way we could produce all the collateral that was needed," says

Crosby, "so our best bet to control the look and protect the philosophy of the organization was to bring in designers that we felt had like-minded approaches."

Eight local design groups have been put on an LGHS roster, any of whom can be invited to work for the hospital's media services group (which includes five in-house designers) or any of the affiliated communications managers. ⓭

The design team is currently working on a corporate identity manual and application of the logo to vehicles and uniforms. Crosby designer Jacklin Pinsler sees this stage as the most crucial. "Staying on track is the major problem with corporate ID in general. If people really stand by this new system, it will be great. With compromise it will break down, and the same problems will re-emerge." ⓮

One political problem specific to LGHS is that the former hierarchies and design empires of the old organizational structure had to be "flushed out," a move which caused some resentment among staff faced with the new guidelines. Crosby is in turn proposing various other measures to ensure the system does work: a twice-yearly review of new print material, and the appointment of a corporate identity manager at the executive level. This last step at present seems unlikely to happen soon. While some are doubtful that it will happen at all, Bart Crosby believes it could be realized in a year or so. It may seem a long way off, but then again, Crosby estimates that a total of five years will complete the project: "That's three more years before full implementation." ■

Peter Hall is a freelance journalist specializing in graphic design.

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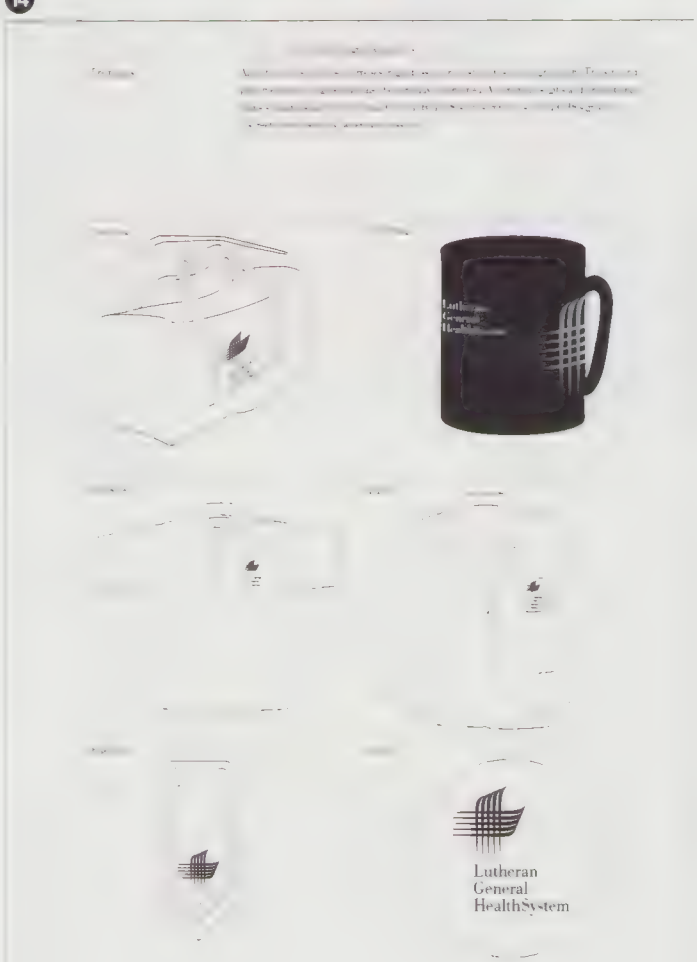

13 To maintain a consistent implementation of the new system, Crosby Associates worked with management to select a group of eight external design consultancies which could be used by the media services group for promotional literature and subsequent design work.

14 Implementation is still ongoing; a wide array of applications will include vehicles and uniforms.

'Cathy' Goes Hi-Tech

Aldus FreeHand makes quick work of producing cards and stickers based on this popular cartoon heroine.

By Janet Ashford

The cartoon heroine Cathy is in her usual Christmas frenzy in this FreeHand rendering of an illustration drawn by Cathy Guisewite for a series of promotional stickers and cards.

Food, love, mother, and career are the "four basic guilt groups" in the life of Cathy, the protagonist of the same-named comic strip that appears in more than 1,200 newspapers across the country. "Cathy" is the creation of Cathy Guisewite, a Los Angeles-based artist who has produced the strip since 1976 and has licensed the character since 1980.

Though Guisewite continues to write and draw the daily strip herself, in 1990 she hired a staff and started her own licensing company, Guisewite Studio, in order to have more control over the appearance and quality of Cathy™ products. For the past 10 years

Guisewite has worked with Current, Inc., one of the country's largest printers and sellers of greeting cards and stationery, to produce Cathy checks, calendars, and other products.

In the early days of the collaboration, Guisewite sent line art to Current, where it would be colored by hand from a limited palette—a time-consuming process. Now her studio staff scans original art into Macintoshes and uses FreeHand to add colors from an unlimited palette. The finished art is sent on disk to Current, where trapping is added to the drawings and color separations are run, all from the desktop.

On the adoption of computers, Guisewite comments, "It's been an evolving thing. When I first heard there were graphics programs available for computers, I was really interested. I thought we could save time—it's so tedious to do type around a circle, for example. We used to do it by the torture method, having type set and then cutting it up and positioning it on an arc by hand. Now that can be done easily with the computer."

HAND-DRAWN ROUGHS

To create a new line of Christmas stickers and labels, Guisewite first worked with a freelance writer to develop the jokes and concepts. Says the artist, "I tend to do my best work if I keep it close to my own experience, so for the Christmas stickers I thought, What do I go through around Christmas time? Holidays have a lot to do with shopping and food, so I used those themes. I also get ideas from talking with my two sisters and other girlfriends."

The concepts were passed to Guisewite Studio graphic designer Anne Keenan, who prepared preliminary designs and color roughs. For some graphics Keenan developed her own ideas, for others she drew on aspects of the Cathy character which had been drawn before.

Keenan started by drawing roughs on tracing paper with a Pilot Razorpoint No. 2 pen, then made photocopies on which she indicated color with Berol Prismacolor Art Markers. The copies were made on Simpson's Tahoe gloss paper, which can accept Berol marker ink without smudging.

Keenan indicated typefaces on the roughs and also created a palette key on the side using marker swatches and color specs based on a match color tint screen book. The roughs were shown to Guisewite and Gaye Cooper, the studio's creative director. Guisewite went over them carefully to make sure the designs were in keeping with the Cathy character. She discussed changes with Keenan, who prepared revised roughs which were sent on to Donna Valdez at Current, who handled the approval process. ❶

After approval, the final art for the Cathy character and the other decorative elements were

❶

1 Guisewite Studio designer Anne Keenan used a fine point black felt-tip pen and color markers to prepare color roughs for sheets of round stickers and rectangular gift labels. The roughs include notes for fonts to be used and a palette indicating process color specs.

2 After approval by Current, Guisewite prepared final art, shown here in stat form. Using a Koh-I-Noor pen kept the line weight fairly consistent, yet the slight shake and thick-and-thinness of the line gave the drawings a warmer character and more subtlety than a computer-generated line. Most of this quality was retained through the scanning process and conversion to PostScript art.

3 The final art was scanned by designer Ruth Berman and converted to PostScript format with Streamline 2.0. Berman chose "outline" as the conversion method and set the Tolerance and Line Attributes fields to 4, so that the autotracing would be a little looser and more curvaceous than average. This would help reduce the number of extraneous anchor and corner points generated by the conversion.

4 The unedited Streamline autotrace (left) looks virtually identical to the 400 dpi bitmap scan of the original art (right). A careful inspection will show that, while the autotracing closely matches the original, there are subtle differences in the line weights in some areas. The traced imaged was then edited to match the original art.

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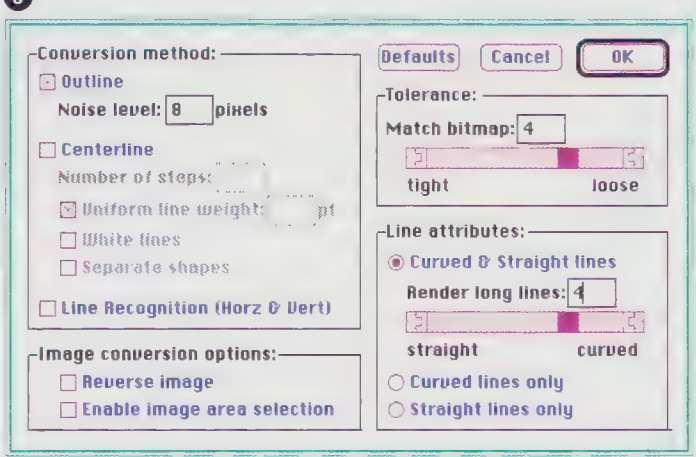

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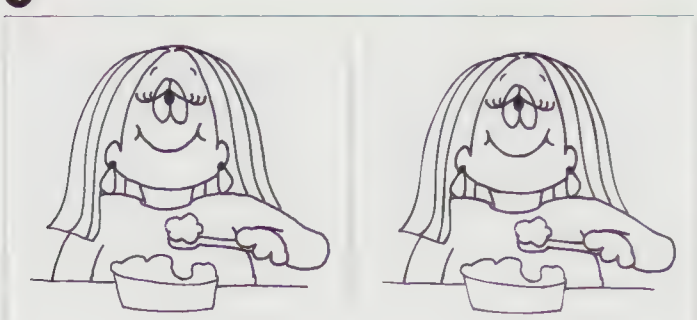


drawn up by Guisewite and by her art director Peter Young, who helps out with final art preparation. The drawings were made with No. 1 and No. 2 Koh-I-Noor pens, at about three times the final size for the stickers and twice the final size for the labels. ❷

INTO THE MAC

The next stage of the production process was handled by computer artist Ruth Berman, who scanned Guisewite's original drawings at 400 dpi using a Microtek MSF-400GS Image Scanner.

The idea of scanning her drawings did not come easily to Guisewite, however. "All along I've been concerned about how the line work in my drawings would stand up. When I first looked at computers a few years ago, I saw that the line quality of the original was destroyed. Our method of scanning and autotracing my drawings has worked pretty well, but it's rather time-intensive for Ruthie to edit the files." Guisewite says that the team is now evaluating the possibility of using the scans directly, in TIFF format, rather than converting them to PostScript.

For this project, however, PostScript was the format of choice. Berman used Streamline 2.0 to convert the bitmapped scans to smooth, PostScript outlines by specifying an outline autotracing of the art (Streamline 2.2 has since been released). ❸ The outline setting, as opposed to a centerline setting, traced around both sides of the scanned lines so that irregular qualities were retained. ❹

Berman saved the autotracings in Illustrator 1.1 format, then opened them in FreeHand for further editing. Most of the autotraced lines did not come out smooth and had corner points that produced jagged edges. Berman went over each

autotraced illustration carefully in preview mode, changing some corner points to curve points and deleting some points altogether to produce a smoother line. Where the autotracing had merged shapes together she would cut them apart and reconnect them, a tedious, time-intensive process.

Applying Color Rather than drawing black lines or shapes on a white background, the autotracing process duplicates the look of black-and-white line art primarily by drawing a series of white shapes on a black background, and then drawing smaller, interior black shapes on top of the white shapes. So most of the black lines in the original art are actually defined by the parts of the background that show through between the white shapes. ❺ Because these cartoons are drawn with closed shapes, the autotraced art was easy to fill with color by selecting the interior white shapes and changing their color specs.

Berman created a palette for the stickers and labels, using the flesh and hair tones that are always used for Cathy and creating the other colors according to the specifications noted by Keenan. ❻ Berman then selected each white shape and changed its fill to the appropriate color. ❼

Adding Type Berman used FreeHand to create a mechanical document – the circles that frame the stickers and the rectangles that frame the labels – in the appropriate colors. Once the Cathy line art was finalized, the illustrations were placed into the mechanical. The drawings were created and colored in a size much larger than was needed for the stickers, and were resized to fit the layout before they were pasted in.

Berman added type, following Keenan's specifications, using the Adobe versions of Antiqua, Copperplate, Garamond Condensed, Goudy Old Style, Palatino, Times, and others. Fonts are chosen for each new project, in keeping with the "feeling" the studio wants to convey. For the Christmas stickers and labels, the idea was to use type that was appropriately decorative and refined and to make sure that the type was integral to the design, not something that looked as if it had been slapped together with the Cathy graphic. FreeHand's ability to place type on a path was used to curve the type around the top and bottom of several of the circular stickers.

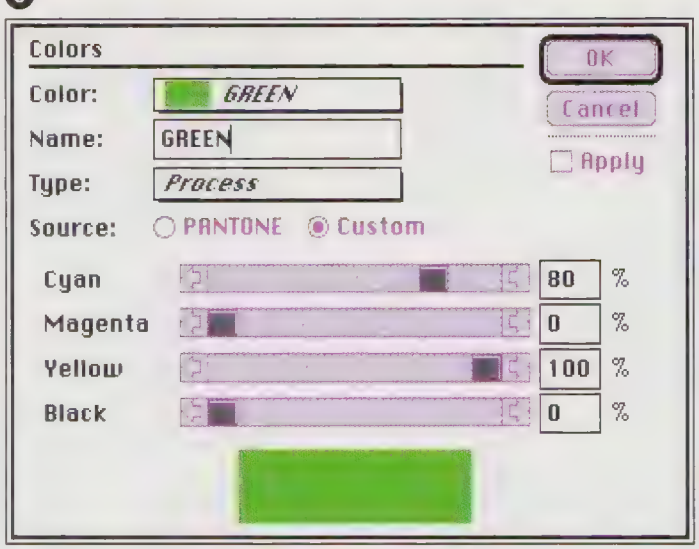
Berman assembled 12 stickers onto a single sheet, and

❺

5 Autotracing duplicates the look of line art by tracing the shapes of the original, starting with the largest shape and moving to the smallest. These shapes are filled with black or white and layered on top of each other to create the final PostScript art. An exploded view shows how this art was constructed, mainly by placing white shapes over a black background.

6 Berman opened the autotraced art in FreeHand to add color and other elements. To create the colors indicated on the roughs, she opened the Colors dialog box by choosing Colors from the Attributes menu, gave each color a name, and entered the appropriate CMYK values to specify each process color component (left). Once colors have been created, the color name and a swatch appear in the Colors palette (right).

❻



7 To add color to the Cathy illustration Berman simply selected each white shape and clicked in the color menu to apply the appropriate color. This one-click method made it easy to experiment with color combinations.

8 Berman also used FreeHand to create mechanicals, with the labels (left) arranged 8-up and the stickers (right) 12-up on 5¾ x 9-inch sheets. She marked the labels and stickers with a 1-point diecut line in 100 percent magenta and allowed a 1/16-inch bleed beyond the line. She added a project ID number and copyright line at the bottom of each sheet and sent the finished mechanicals and color proofs to Current for further production.

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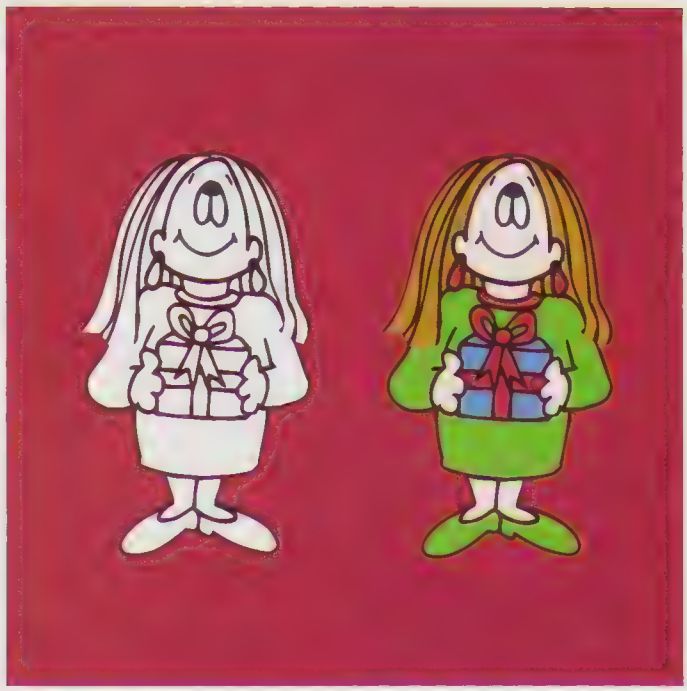

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CODE 90992-1 • Cathy® • ©1992 GUISEWITE STUDIO • CURRENT, INC., COLORADO SPRINGS, CO 80941

CODE 90992-1 • Cathy® • ©1992 GUISEWITE STUDIO • CURRENT, INC., COLORADO SPRINGS, CO 80941

9

9 An exploded diagram shows the construction of a "spread" to trap a red heart into its black outline. Smith selected the red heart and applied an overprinting red line, which spread the red a little way outside the edges of the heart shape. The red now spreads under the inside edges of the black heart outline, which is printed last.

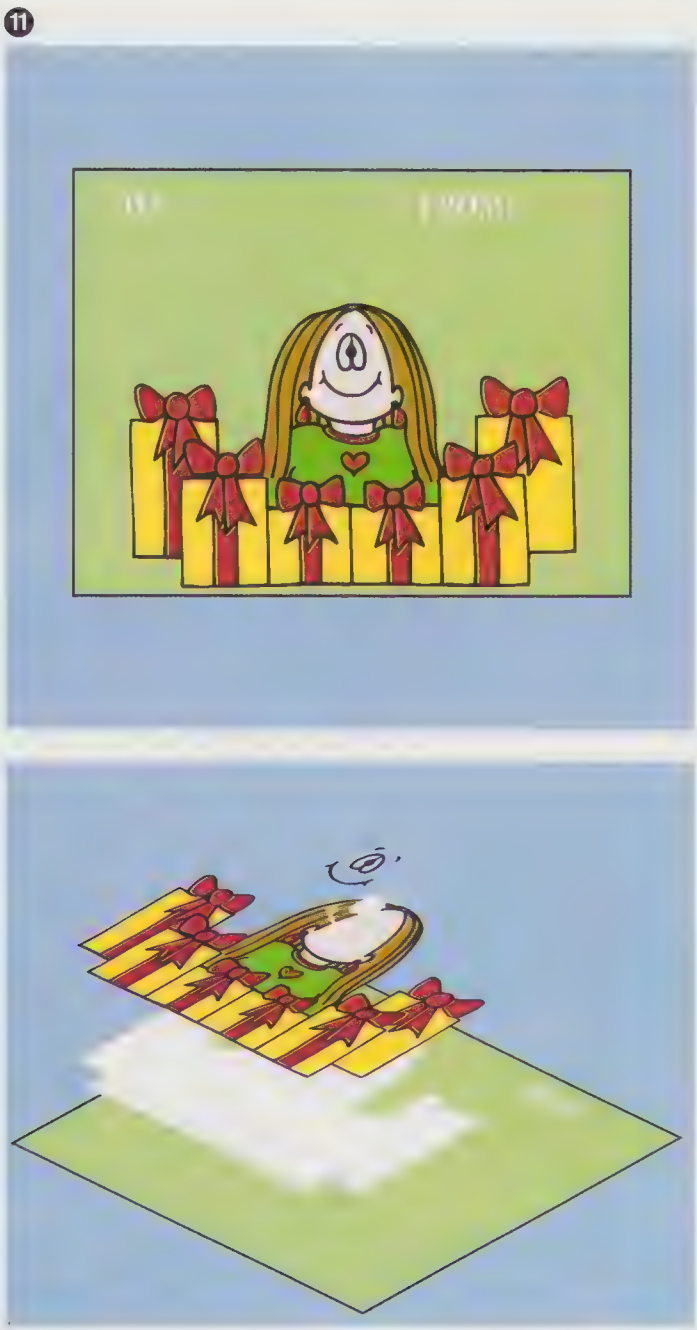
10 To "choke" this yellow background into the black heart outline, Smith cloned the black outline and applied an overprinting yellow line and a white fill to the clone. This had the effect of choking down or reducing the size of the knockout under the black heart outline.

10

placed eight labels on a single sheet. Each sticker or label included 1/16-inch bleed to allow for shifting in the die-cutting process. Berman added the bleed area by starting with a single sticker or label and using the rulers to place four guidelines around it, each at 1/16-inch away from the die cut line. She then used the circle or rectangle tool to draw a new, outer circle or rectangle to fit the space defined by the guides. She copied this outer shape, positioned one around each of the stickers or labels, and filled each one with the background color for that sticker or label. 8

TRAPPING TRICKS

The finished FreeHand mechanicals, along with 1000 dpi laser proofs and color proofs from Guisewite's Hewlett Packard Paint Writer XL were sent to Bob Smith, a computer graphic designer with Current. Smith, along with colleague Jeff Beverly, provided trap for the FreeHand art by selecting the largest of the interior colored shapes in each illustration and adding a .33-point outline in the same color as the fill and specifying "overprint" by checking the Overprint box in the Fill and Line dialog box. This created a "spread" of color that extends .165-points on either side of the outline, spreading the color under the adjacent black areas so that any gaps that occurred because of misregistration would be covered. 9



11 In order to add choke to a Cathy sticker (top), Smith applied an overprinting line to a clone of the black figure outline, using the same color as the background. He also cloned the black facial features and applied flesh-colored, overprinting lines to these clones, in order to reduce the size of the knockouts behind the facial features.

Automating the Trap When it proved tedious to call up the Fill and Line dialog box to change the line specifications for each shape, Smith used FreeHand's Styles function to create a style specification for the trap lines that acts as a small macro. He defined a style called "small trap," specifying a Fill of None and a .33-point overprinting white line (white was chosen so that it would show up against the background of the rest of the illustration). Then by simply clicking "small trap" in the Style menu, both operations were applied to each selected shape. He then touched on the shape's original color in the Color menu, which was set to "Both" to apply any color changes to both the fill and the line. (The Color menu can also be set to change the line or the fill alone.) With both the Color and Style palettes open on-screen, Smith was able to add the correctly colored trapping line to each shape with just two clicks of the mouse.

Avoiding Chokes In order to provide trap for the facial features, it was necessary to create "chokes" rather than "spreads." ⑩ Smith started by creating a new layer in the Layers menu, then selected the whites of the eyes, the black background of the eyes, the mouth, and the eyebrows, and moved these to the new layer so that it would be easier to work on them without disturbing the rest of the illustration.

He selected the black elements, cloned them, then applied the "small trap" style and a line color of flesh to the clone. *Tip: The Clone command creates a copy which is positioned exactly on top of the original, as opposed to the Copy command which creates a copy and places it slightly to the side of the original.* He then sent the clone behind the original. This had the effect of "choking" the flesh colored area so that the knock-outs under the black facial features would be slightly smaller. ⑪

To provide trap for the area between the solid color backgrounds and the outer black outline of the figures, Smith selected the largest black outline of each figure, cloned it, gave the clone a fill of None and a .33-point overprinting line in the same color as the background, then sent it behind the original. As with the facial features, this had the effect of choking down the size of the knockout created by the figures in the background color area.

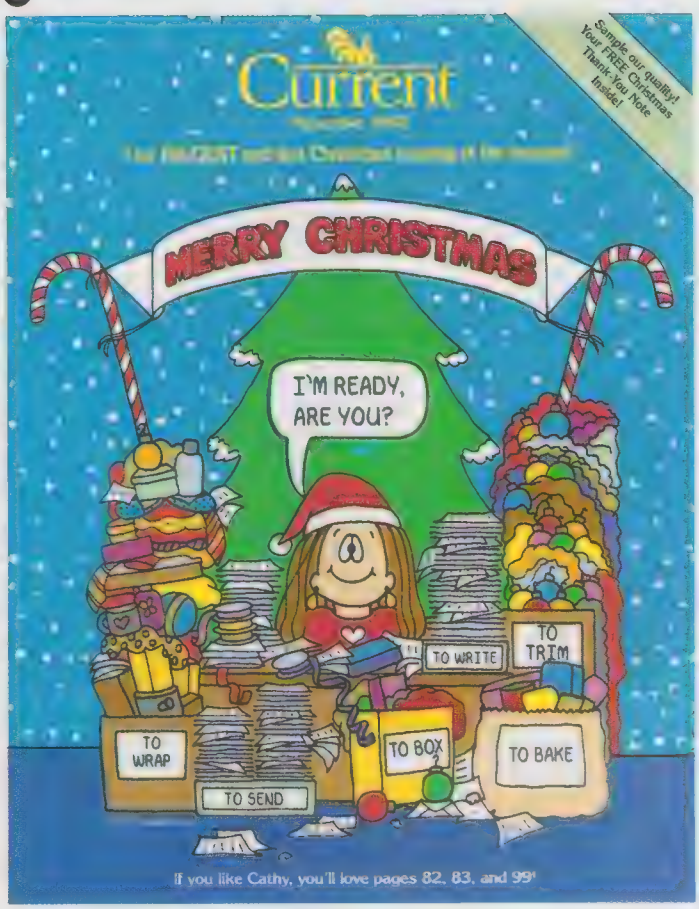
Fine Tuning Smith added trap

"manually" to the larger shapes in the art, one by one, because he had been advised by technicians at Aldus not to use FreeHand's Spread Size function on a complex illustration or on one with small elements.

An automatic spread is set by entering a value (in points) in the Spread Size Field in the Print options dialog box, accessed by clicking on Change in the Print dialog box. The feature provides a spread by automatically applying an overprinting line in the specified weight to all the paths (lines and closed shapes) in an illustration, whether or not they originally included a line. Because only one spread size can be specified, the spread is applied to all elements of an illustration at a uniform width, something which Smith wanted to avoid. A trial run with the Spread Size feature turned on had shown him that the spread applied to the black caused smaller black elements to thicken too much and fill in some fine details.

After the stickers were already printed Smith discovered a way around the problem. For the next job he specified a spread size of .1875 points and printed only the cyan, magenta and yellow separations. He then turned the Spread Size function off (by entering a value of 0 in the Spread Size field) and printed the black layer. This had the effect of adding trap to the underlying color shapes, but leaving the black shapes, which define the figures, at their original size. The colors spread into each other beneath the black, which is printed last on the press.

This method worked well and is especially well suited to art like Guisewite's, a black line drawing style with color fills. Smith plans to use the Spread Size feature for future work, in order to save the time spent in creating individual traps.



12 "Cathy" even made the cover of the 1992 Current Christmas catalog, which carries a broad range of gift items.

PRODUCTION

Once the mechanicals were complete, Smith copied them, then removed the magenta diecut lines from the original file. The finished FreeHand mechanicals were output to film at 2540 dpi with a 155-line screen on a Linotronic L-330 imagesetter by TNR Graphics in Denver.

To create a diecutting guide, Smith opened the duplicate mechanical file and deleted everything except the circular diecut lines. This file was saved as an Illustrator 3.0 document using EPS Exchange, opened in Illustrator and converted to 1.1 format, then converted to a PC-compatible DXF file using Apple's File Exchange. The diecut documents were then sent to Current's die-maker, who uses a PC system and AutoCad to run a die-making machine. The stickers and labels were printed one-up on 60-lb., Fasson high-gloss removable adhesive paper on Current's Mark Andy press, which also does the diecutting through the top layer of the adhesive paper.

The stickers and labels were sold as a set along with a memo pad and Current's 1992 Christmas catalog, which also featured a Cathy cartoon on the cover. Other products which appear throughout the year include a food and fitness journal, address book, pocket secretary, stationery pad, bill-paying organizer, coupon organizer, and all-occasion cards. ■

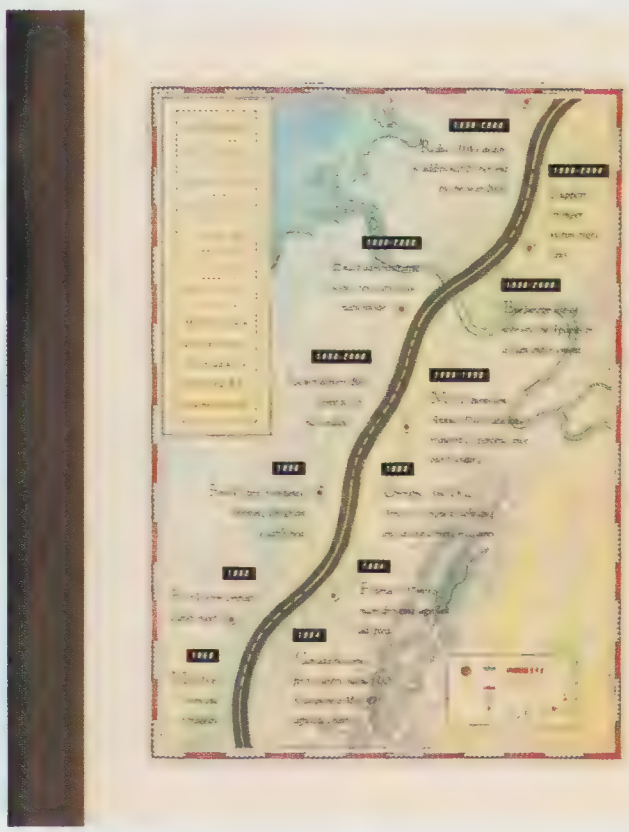
Janet Ashford is a graphic designer and writer living in Solana Beach, Calif.

design

Graphic Themes From Thin Air

Dallas designer Bryan Peterson conceives and creates prize-winning annuals for a major non-profit group.

By Susan E. Davis



Since 1986, Dallas designer Bryan L. Peterson has been designing award-winning annual reports for MADD (Mothers Against Drunk Driving), and each year he faces formidable challenges.

Most companies produce a product or service of some kind that lends itself to photography. But MADD has no "product," so Peterson must create a strong graphic theme for the annuals from thin air. And these graphics must portray MADD's purpose of ending a national tragedy without making the report grim or depressing.

Peterson must also find a creative way to present his graphic theme with just the right balance between design excellence and public image. His work must not look too flashy – it would hardly be appropriate for a charity to appear to spend lavishly on its annual report – yet the report must communicate with impact, both to inform current members and to interest new donors. Finally, he must do all this within squeaky-tight budget constraints.

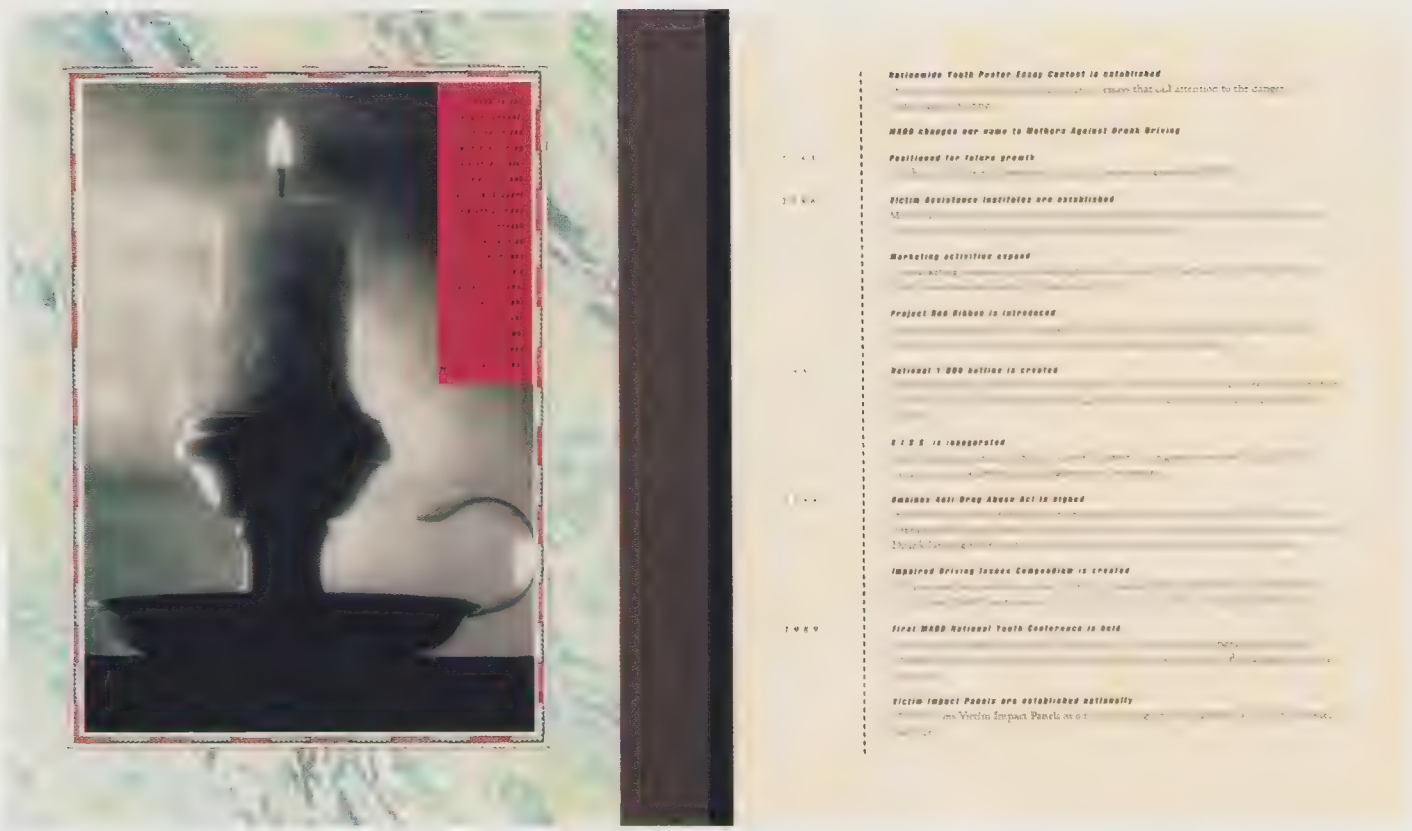
The contributions of watercolor artist James Noel Smith, photographer Tom Ryan, and writer Marsha Coburn were combined by designer Bryan L. Peterson into this award-winning annual report for Mothers Against Drunk Driving.

Peterson is willing to undertake the challenges the job presents because he wholeheartedly supports the purposes of the 12-year-old national nonprofit organization: to educate the public, to defend victims, and to see that laws are passed against drunk driving. Growing from a kitchen-table operation in 1980, the organization now has 3.2 million members and 36 state organizations, with 31 state chapters. At the top of a long list of MADD's successes, including legislation and heightened public awareness, is the fact that fatalities from drunk driving have been reduced by 20 percent since 1980, and another 20 percent reduction is projected by the year 2000.

How Peterson meets the challenges – so very different from those encountered with most corporate annual reports – is shown in this study of his 1989-1990 MADD annual report.

MAPPING THE CONCEPT

"Our first objective with this annual report was to present the annual consolidated financials, which we always do," relates Andy Briscoe, MADD's National Public Affairs Director, with whom the designer worked closely on the report. "Because it was our 10-year anniversary, our second objective


Nationwide Youth Poster Essay Contest is established
MADD changes our name to Mothers Against Drunk Driving
Positioned for future growth
Victim Assistance Institutes are established
Marketing activities expand
Project Red Ribbon is introduced
National 1 800 hotline is created
Omnibus Anti Drug Abuse Act is signed
Impaired Driving Issues Compendium is created
First MADD National Youth Conference is held
Victim Impact Panels are established nationally

was to review the highlights of the past 10 years and what we had achieved, and our third objective was to create some vision and goals for the future."

The concept of a road map came to Peterson after his initial discussion with Briscoe. "Given the obvious connection between driving and destinations, it just seemed like the idea of a meandering road with milestones along the way was right from the minute I thought of it," he observes. "Then I let it roll around in my head for about a week. One day it dawned on me: Let's not make this more complicated than it needs to be. Let's just call it a road map." So he did some sketches for Briscoe, who liked that direction.

A week later Peterson and Briscoe presented the concept to MADD's Executive Director Robert King. ❶ "Usually I do a comp of the cover and one spread to show how it's going to look," explains Peterson. "But in this case I really couldn't comp it because it was all in my head at that time. So I ended up just tidying up the initial roughs and showing them to Bob." To show the organizational goals for the next 10 years, Peterson's concept also included a six-panel poster that could be removed from the report and hung horizontally.

Thanks to the relationship they have established over the years, King was able to envision the project from Peterson's sketches. His only objection was to the horizontal format. So, after Briscoe also got the go-ahead from MADD's Chairman Harold D. Brandt, M.D., and National President Micky Sadoff, Peterson began developing the concept in depth with freelance writer Marsha Coburn. Working with the two headlines she devised — "The road we've traveled" and "The journey ahead" — Peterson did a final page-by-page thumbnail of the entire report, changing the format to 9 x 10½-inch vertical. ❷

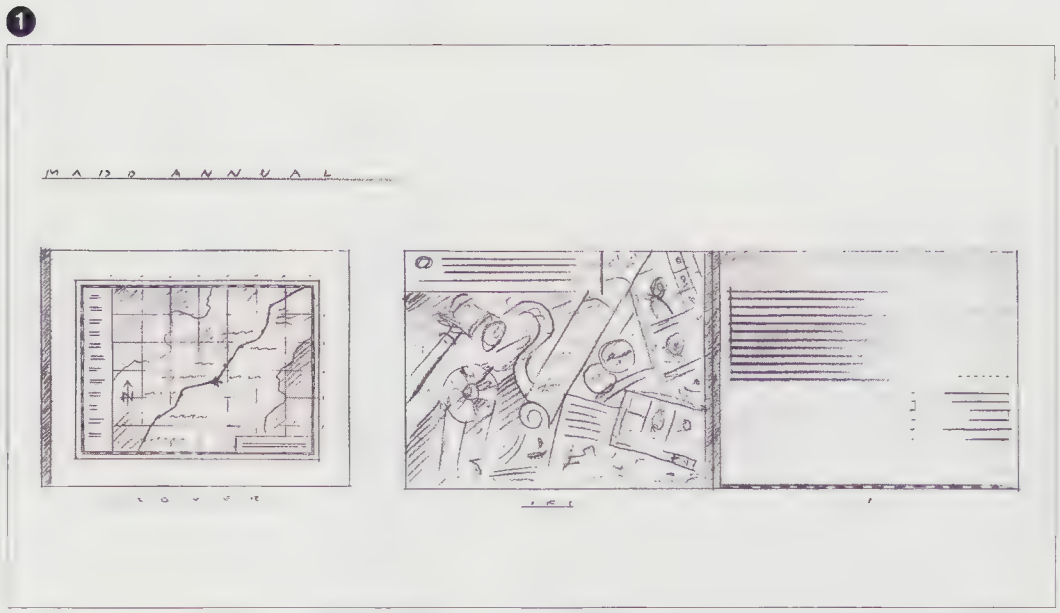
ORIGINAL ARTWORK

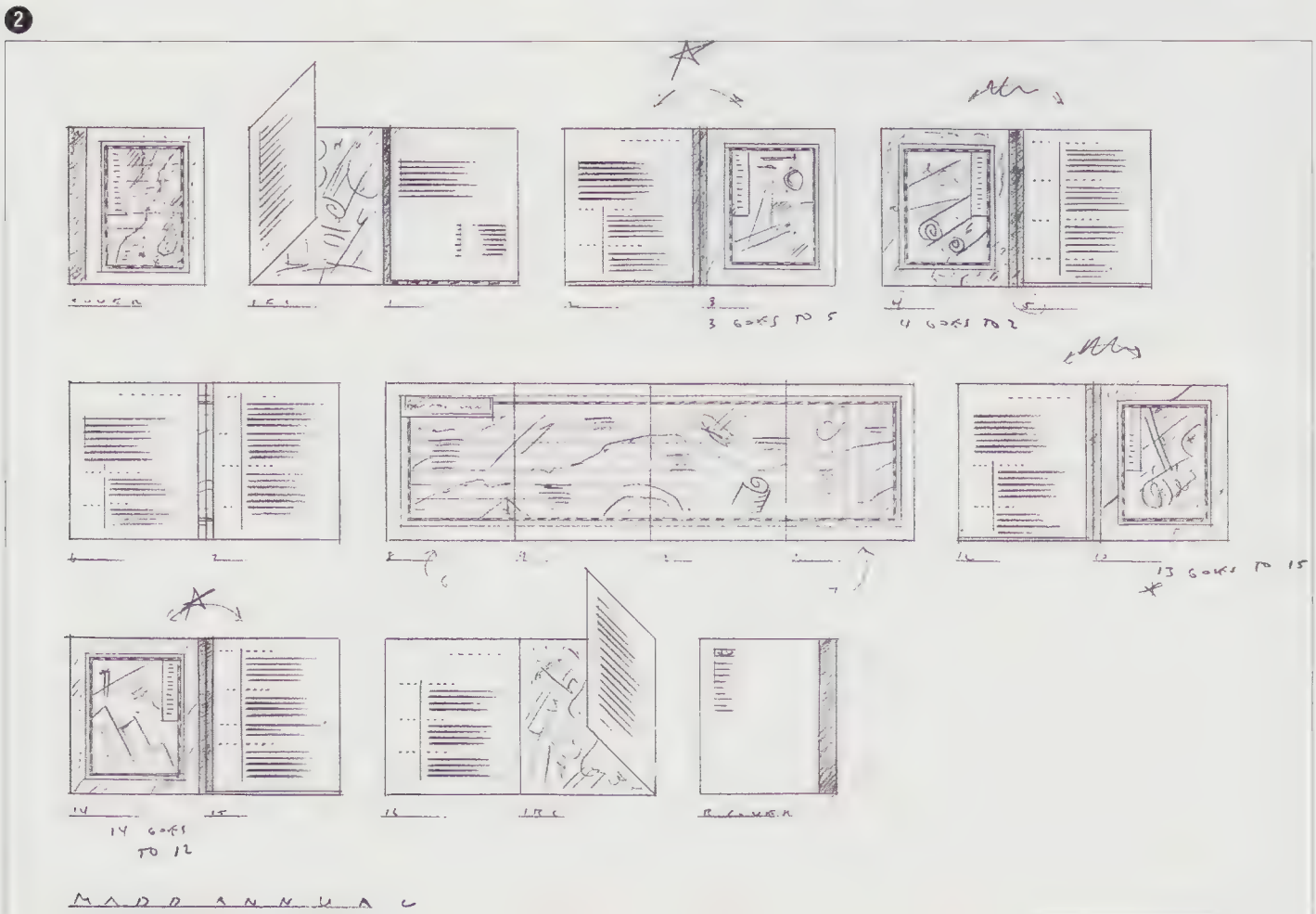
One reason Peterson could not present more than rough pencil sketches was that he wanted the maps to be original watercolors. He commissioned James Noel Smith, a freelance illustrator from Elizabethton, Tenn., to do three original paintings based on his sketches: one vertical map for the cover, one horizontal map for the centerfold, and a topographic border to frame four black-and-white photographs.

"I knew I wanted the cover to have a road starting at the bottom left and heading to the top right with little marking points along the way," explains Peter-

1 Working with a No. 1 pencil and a T-square, Peterson roughed out sketches for the presentation of a cover, showing a road map with milestones, and an opening spread at quarter-page size.

2 Peterson changed the shape from horizontal to vertical when he drew up the final thumbnail of the 24-page report. He also introduced gatefolds on both front and back covers and adapted his concept of a poster into a four-panel map that opens out from gatefolds in the center spread.





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3 Peterson asked freelance illustrator James Noel Smith to create three pieces of original artwork for the report. Working from Peterson's rough thumbnail, Smith did this watercolor for the cover.

son. "I wanted the wash to have some topography to it." Which is just what Smith painted. ❸

"I use a real cheap, kid's watercolor set by Pelikan, with 24 different cakes in it. It costs about $20," relates Smith, who was art director of *The Dallas Times* before becoming a freelance illustrator seven years ago. "I drew the sketches out in pencil, went over them with pen and ink and then added the watercolors with No. 7 Winsor & Newton brushes."

Peterson had requested that Smith add a decorative border, suggestive of a mileage measurement chart, around the two major maps. But on the large horizontal centerfold map, the border didn't continue around the type box in the upper-left corner. Rather than have Smith redo the entire watercolor for that one small area, Peterson scanned the artwork into a Scitex with a Microtek scanner, cloned the border around the lower left-hand corner and digitally pasted the copy into position. ❹ "I couldn't tell," Smith says. "It was amazing."

After Coburn wrote the milestone captions for the maps, Peterson specified type and had repro pasted in position on the black-and-white mechanicals. ❺

It had taken Coburn awhile to come up with the final copy. Because she was encapsulating 10 years of MADD's history into a few short pages, she first had to conduct an elaborate interview process, gathering her material like "an investigative reporter." She then had to distill it down to its essence. "The signposts around the road obviously had to be short, but then we decided to summarize the accomplishments in very short sentences, almost in bullet form, in the text," notes Coburn, now a successful freelance writer in Dallas after earning her stripes in advertising and corporate communications.

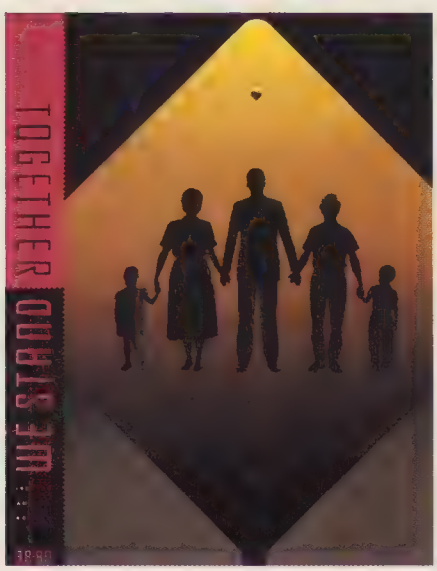
"It was a particular challenge to get everything down to the bare bones," she continues. "But since I had prepared a very detailed outline before I actually began the copy, which then got revised through MADD's approval process, I was in pretty good shape. Besides, I always ask Bryan for an approximate character count, and I write to fit. It's a lot easier for both of us. Then you don't have to go back and forth and edit afterward. We edit in the process."

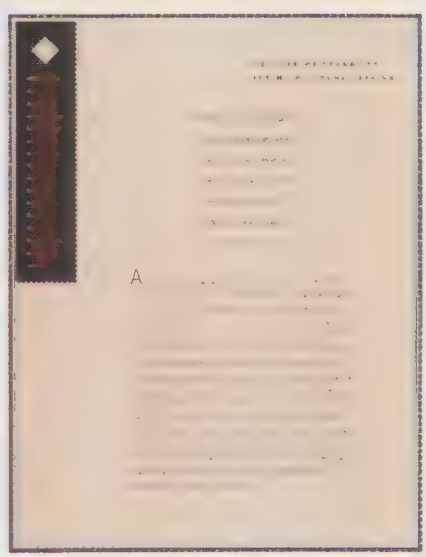
B&W PHOTOGRAPHS

One of the ways Peterson helps to keep overall costs down is by using straightforward black-and-white photos. Then, too, since the client prefers to illustrate concepts in more realistic ways (as opposed to experimental shots), Peterson is able to compose fairly simple, but dramatic pictures. He lined up Dallas photographer Tom Ryan to take four photographs. ❻

To create an evocative mood, Ryan used a technique he invented. "I just happened upon it one time when I was trying to create an old painting look," he relates. "What I do is shoot

Thematic Invention





The 1988-89 annual report was designed to communicate a sense of unity within the organization, which is clearly shown by the cover illustration. A photo of a school bus with broken windows indirectly illustrates the victim assistance activities of the organization.

MADD is a volunteer organization, which means that a new person donates his or her time as CEO each year. Which in turn means a new viewpoint, a new set of expectations, and new criteria for Bryan Peterson to meet when he creates a graphic theme for the annual report.

"Every year I meet with people from MADD, and each year they want me to address a different problem. One year the problem was that the individual chapters were going their own ways, and there was concern about the level of support that was expected from the national headquarters. There was a certain amount of friction about these issues, so our report that year was a much more internally directed document than usual. Annual reports are aimed at all kinds of audiences. Sometimes we talk to the donors, other times we're talking to ourselves.

"So for this report the message was, 'Let's work together – if we can't work

through a screen of film. I tape a sheet of Polaroid negative to the film-holders and shoot right through the negative."

Then Ryan created an elaborate composite, incorporating photos of volunteers with various items promoting MADD that had come from state chapters all over the country. ❼ Working in Ryan's studio, Peterson and Ryan set up the collaged composition. "The shot is an attempt to create a sense of realism about the organization, a sense of the people and the things they are doing throughout the year for MADD," says Peterson.

Peterson's use of the collaged photograph also saved time and money. He stretched the one horizontal photo across the entire back cover of the annual, including both gatefolds. ❽

Five thousand copies of the report were printed and bound by Heritage Press in Dallas. A strip of adhesive cloth was applied, covering the staples, by Raymer Bookbinding in Dallas. "That wasn't expensive at all, but it really added a lot," notes Peterson.

Peterson specified two papers — a Warren Lustro offset enamel for the front of the book (for the illustrations) and a French Speckletone paper for the back pages (for the financial data). He also specified a dull cream tint varnish for the first 16 pages, as opposed to printing on cream paper, "because I wanted to have white coming through the photographs," he explains. "Yet, the cream just seemed a natural with the maps. Not only does it add tone to the text pages, it actually overprints all the maps, really softening the colors."

WINNING RESULTS

Peterson was able to create the entire annual report for approximately $40,000 — $2,500 for Coburn, $3,000 each for Smith and Ryan, $15,000 for the design fee and type, with the rest for production: stripping,

The 1990-91 report was designed to address financial issues, so a trompe l'oeil ledgerbook cover was created. Every interior illustration was in the form of a figurative or literal chart, even the photographs.

together, the programs will suffer.' The report's cover showed a child holding a mother's hand holding the corporate executive's hand holding the construction worker's hand holding another child's hand. The copy read, Together We Stand.

"For the '90-'91 report, the CEO wanted to show where every dime had gone. There had been rumblings in the media about how much money MADD had raised, and the organization wanted to address that, nip it in the bud. So everything in this book is a chart, all the photos, all the sidebars, everything is designed to say, 'This is where your money comes from, and this is how it's spent.' They really are a very responsible group when it comes to finances, and this report communicates that.

"The CEO this year didn't want a cold book like that, and was after a much more emotional approach. Next year they'll tell me that this one was too emotional and will want a more corporate look."

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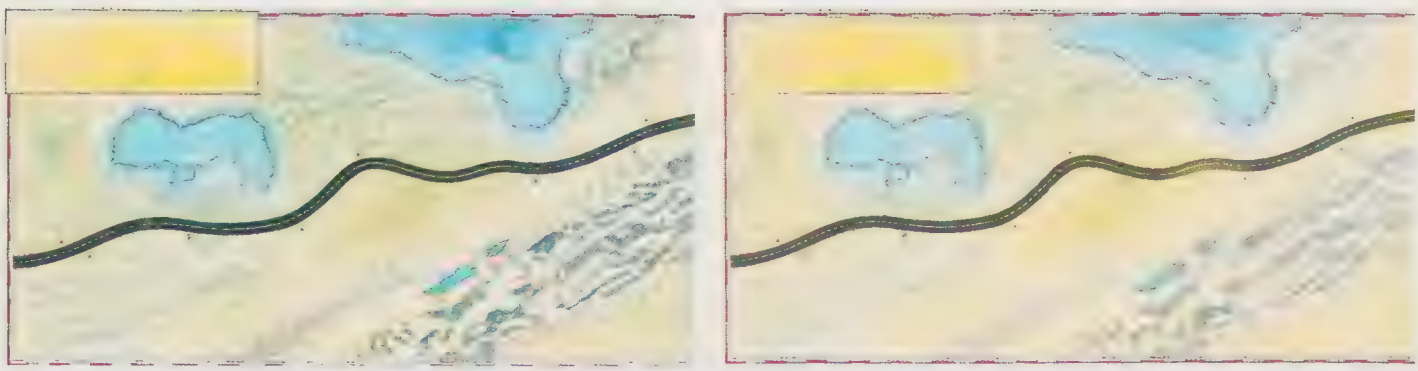

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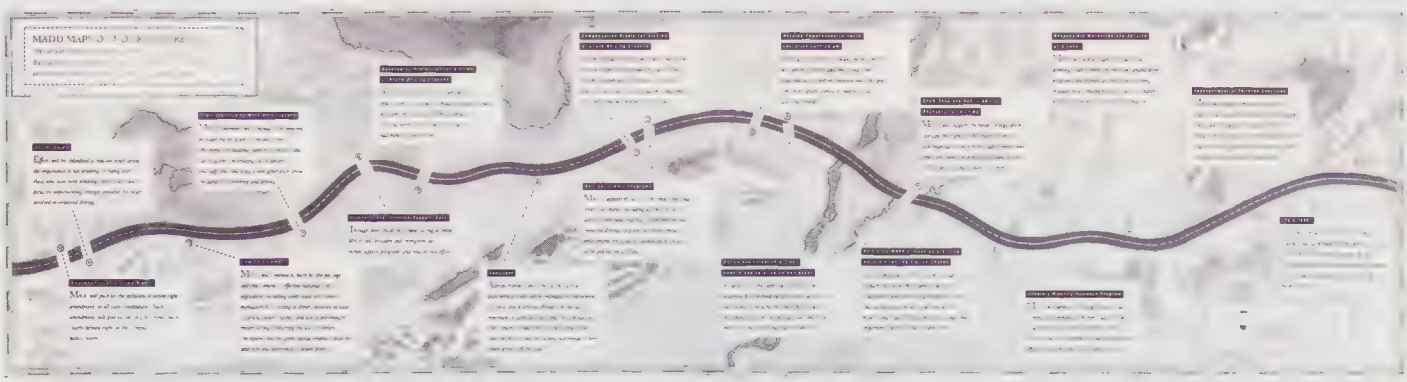

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4 Smith put a decorative border around the map, but didn't run it around the text box (left). Working on a Scitex, Peterson cloned the border in the lower right-hand corner of the art, inverted it, and completed the frame (right).

5 Caption labels were pasted in position on the black-and-white mechanical of the centerfold. Peterson specified Univers light italic headlines and Cloister regular type with Cloister open initials.

6 Dallas photographer Tom Ryan shot these pictures with his Sinar 4 x 5 camera on T-Max Kodak film. Shooting the film through a screen made from a Polaroid negative, Ryan heightened the mood by lighting the subjects from the side with strobe lights. "The lighting is deliberately contrasty," he says. "You can get away with that when you go for a diffused look."

7

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separations, printing, binding. Though the printer didn't work at cost, Peterson was able to negotiate a low-end bid.

"If you consider that most reports are landing at about $150,000, that's pretty lean," asserts Peterson. "It's done for less than a fourth of what it would cost on the marketplace. We contribute, but we don't give it away. Besides, the book has gotten me a lot of notoriety. It's a real promotional piece."

Coburn concurs: "I do not make a profit on this. But it's a cause I believe in. I also like working with Bryan. And I know I'm going to have a real nice piece that's good for my portfolio. That's really the payoff."

Of course, Andy Briscoe views it differently. "Our objective has never been to win awards," he states. "We want to convey a message, to use the annual report as a strategic tool. Yet even if you look at it from a cost perspective, I don't have any doubt that we're getting our money's worth and more. I'm pleased about what we've been able to produce — financially, creatively and conceptually. It's not so much what you spend, but how it looks. People see a very slick annual report."

It is to Bryan Peterson's credit that he pulls another outstanding MADD annual report out of his hat every year. "If you have a $40,000 budget, that is not much, so if you can get a book that looks like $100,000 out of it, do it," he says. "It's better than doing a piece that looks like it should cost $20,000."

Peterson's belief in MADD's goals and his dedication to the highest standards of his profession inspire his pro bono contribution. Who can truly measure what a designer's expertise is worth? In Peterson's case, it's directed toward saving lives. And the satisfaction in that is more than money can buy. ■

Susan Davis is senior writer for Step-By-Step Graphics.

7 At MADD's request, Peterson and Ryan composed this shot to show the many faces and functions of the grass-roots organization. By using the same angled lighting and soft-focus technique, a continuity of mood was achieved, according to Peterson, "without sacrificing the visual quality of the book."

8 This continuous mechanical represents four pages in the annual report — two for the front gatefold and two for the back. Creating it this way was a money-saving decision on Peterson's part.

Collage at the Cutting Edge

Artist Stephen Kroninger's satiric works are biting comments on contemporary culture and politics.

By Susan E. Davis

Though the figures in his stark photocollages have been likened to puppets, there is nothing childlike about Stephen Kroninger's collages. Lively and lyrical, Kroninger's work is unabashedly political and "in-your-face."

That is fitting, since political dissent is inseparable from the tradition of the art form. Though photographs have been altered since their invention in the mid-19th century, photocollage itself was invented in the 1920s by the Berlin Dadaists. George Grosz, John Heartfield, and Hannah Hoch aggressively challenged the growing fascism and conservatism of the Weimar Republic in their work. Kroninger consciously draws on that tradition, also using distortion of scale in a way reminiscent of the graphic designs of Herbert Bayer and Herbert Matter.

Plugged into pop culture and mass media, Kroninger brings his own unique style and content to contemporary references – fax machines, telephones, radios, and televisions abound. As Kroninger says, "In the past artists painted what was around them, trees, cows, religion. In the late 20th century, what is our culture, our surroundings, but recorded music, television, and magazines?" In fact, Kroninger feels he could only create his edgy illustrations in the midst of New York City where he's barraged by street sounds and supplied with an endless source of old magazines, readied for recycling on the curbs outside his Greenwich Village studio.

Kroninger refuses to "illustrate" a writer's words. Rather, he sets forth his own visual opinion on a given subject: "I never take a job I don't believe in." And he does not do ad work. "I turn down all advertising because I think it would interfere with the integrity of the political work," he says. "When I see people whose political work I admire do an ad, I think less of their political work. It's just a knee-jerk reaction."

When *Step-By-Step Graphics* requested a story, he invited us to watch while he created his weekly illustration for the *Village Voice*, where for the past three years his collages have been paired with Doug Ireland's "Press Clips" column. Though the subject of this story is dated (Kroninger's work is often a comment on current events), the process he follows is the same in all his work, an interplay of intellect and intuition, technique and improvisation.

STARTING WITH TEETH

"I called Stephen and told him that Doug's column was on the presidential debates," says Bob Newman, art director at the *Village Voice*. "Then Stephen does a lot of research, in the sense that he watches the debates, he reads a lot of magazines, he listens to news radio while he works. He absorbs all these media influences, so that his pieces are very much a product of the media, and then he does his take."

Kroninger admits he didn't have a clue of what he was going to do: "I always have a general feeling about what I want to say, but I don't specifically have an image. The image comes. I knew I had to start doing something when I came in today, and I knew I wanted both Bush and Clinton with their mouths open, confronting each other, but I had no idea what I was going to do. The worst work is when I don't feel one way or the other about an issue. Those illustrations are always the hardest ones to do. Usually, I just run with it."

Kroninger never sketches. "A sketch would be nailing a col-

Stephen Kroninger created this satirical photocollage as his weekly assignment for the *Village Voice*.

1 Kroninger cuts out teeth from two copies of *Time* magazine with a pair of Hoffritz scissors. Since scissors are about as high-tech as the artist's equipment gets, he keeps two pairs on hand.

2 Next he cuts out parts for Bush's head. Observes Kroninger, "By cutting his head off and putting it into a different context, it is no longer that photograph."

3 Explaining why he included so many versions of Bush's head, Kroninger says, "It was a visual way of making his head bigger without having to make it look real."

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lage down to a certain design," he says. "I tell people you can't do that in collage, and you really can't if you want it to be good. So I tell people it's better to not have a sketch."

When photographer Marianne Barcellona arrived with a second copy of the current *Time* magazine, Kroninger got the flash he needed. "It just came together when I had two sets of teeth," says Kroninger. "The pictures of the teeth started to dictate the direction of the image. I could have the teeth identical on both of them."

Kroninger cut out the teeth and laid them down on a piece of 18 x 13-inch, 4-ply white museum board, which he prefers because it is archival. ❶ (He switched from illustration board, which yellows as it ages, after people asked to buy his work.) He likes to work at twice the size the collage will appear when reproduced, feeling his images become crisper when they are reduced.

"We shoot a continuous-tone photo [of the art], then halftone it, which smooths it out. Sometimes it does moiré a little," Newman says.

Though he once worked on black, he is now partial to a white background. "I want my images to have a real basic impact, so I like a stark background," Kroninger says. "If I put a background in, it's too much to sort out with all the different photographs on top of each other. Some people use collage to fool you. I don't want any of that. It's not supposed to be a real picture. By making them stark, you're not fooled."

DRAW WITH SCISSORS

Kroninger cut out Bush's head from another *Time* cover, then layered several versions of Bush's face around the teeth, finishing off the assemblage with a collar. ❷ ❸ "I did it this way simply to make the head bigger," explains Kroninger. "A lot of people use collage to make you see this funny reality.

Photos by Marianne Barcellona

Joe Collage

Though Stephen Kroninger had an exhibition of his photocollages at the Museum of Modern Art during the last Democratic National Convention, showing at such an "establishment" venue posed no threat to his standing as a maverick. Irreverent and iconoclastic, Kroninger could well be the reincarnation of Lenny Bruce as a graphic artist.

"Kroninger possesses an uncommon ability to ignore convention, in terms of both style and content, and yet create designs that remain extremely successful as illustrations," writes Christopher Mount in the brochure for the MOMA show. "The primary function of Kroninger's collages is to challenge what television and print news present to us as truth. His highly manipulated images remind us that much of the information we receive has already been manipulated."

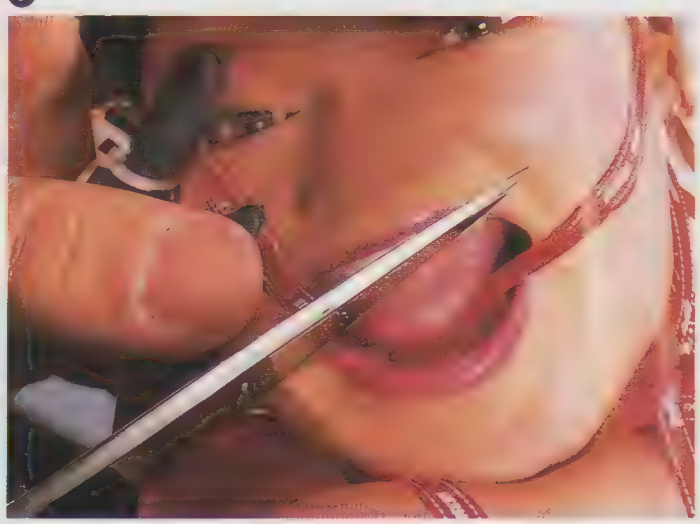
After his first photocollage appeared in the *Village Voice* in 1981, Kroninger began experimenting seriously with the form. "I worked for a lot of magazines free," he points out. "It took me 10 years to really get a career."

In 1989, after his work began appearing on the op-ed page of *The New York Times* and in *Esquire*, he was asked to create a weekly illustration for the *Village Voice* "Press Clips" column. And as of May 1993, an illustration on a subject of his choosing is featured in the letters section as well.

Besides that regular assignment, Kroninger's works have appeared in many magazines, including *Money*, *Mother Jones*, *The Progressive*, *Time*, *Glamour*, *GQ*, *Mirabella*, *The New Yorker*, *Rolling Stone*, *Seventeen*, *Spin*, *Sports Illustrated*, *Spy*, and the *Utne Reader*, as well as commissions from such newspapers as the *Boston Globe*, the *Chicago Tribune*, the *Los Angeles Times*, and the *Washington Post*. His work has also appeared on album covers and in music videos.

His most recent forays have been deeper into video, co-directing and animating Public Enemy's video, "Shut 'Em Down," creating animations for a CBS special on Malcolm X and for U2's Zooropa Tour, and directing the video "Sauvons la Planete" for Assassin in Paris. "I thought it was a great idea; if I bomb as a director, I'll bomb in France," he relates. "But they're really happy with it."

In this bouquet of Kroninger collage, the David Letterman portrait was for *Entertainment Weekly*, the operating table and street scene at right was for the *Village Voice*, and the street scene at bottom left was for a poster for the School of Visual Arts.



4 "I had no plan that there would be all these different sections to the heads," Kroninger admits, "but it does speak to the duplicitous nature of both of them."

5 To make a tongue, Kroninger cuts out a lip. "This picture is in a context, but I take it out of that context," he comments.

6 "The idea of the tongues being tied together came while I was working," says Kroninger. "I come from this cynical point of view: This is politics as usual."

7 To make the tip of the tongue realistic, Kroninger finds a closeup in a fashion magazine.

I don't try to do that."

Then he made a similar composite of Clinton's head. ❹ "I approach collage like drawing with scissors," says Kroninger. "In some collages people are really held in by a photograph. Take this one of Clinton; they would cut around the edges and that would be what they would glue down. I don't look at it that way. The photograph is a starting-off point. All my work is drawing and designing. I draw a lot. I have to draw to keep that loose feeling," he relates.

"I think you can tell when you look at collages people who do draw and people who don't. There is a stiffness to people who let the photographs dictate. When you draw, the work is a lot looser and freer."

MAKING CONNECTIONS

Standing back to figure out what he would do next, Kroninger says, "When I saw both of their faces together, I thought, 'There really should be something connecting them.'" That led him to tie their tongues together. "It wasn't enough just to be speaking to each other or getting angry with each other, but they should actually be tied together by their tongues. I wanted to show that they're coming from the same place."

Kroninger attributes his political opinions to his father, who was always "shooting off his mouth," as he drove around Orefield, Penn., collecting garbage. "Basically, I'm doing the same thing – shooting off my mouth," says Kroninger.

So he searched through fashion magazines until he found a large lip and then snipped it out. ❺ "I needed the texture of the tongue," he says, "but I knew I didn't have a photograph of a tongue that was that long, so I took a lift-out from a mouth to make the long part of Bush's tongue."

Cutting out more lips for other parts of the tongues, the artist positioned them on the board. ❻ "But I have to use real tongues for the tips, so they have a real tongue look," he says. ❼ ❽

Commenting on his sources, Kroninger says, "I like fashion magazines a lot. There's a lot of flesh in them, a lot of close-ups. I can cut out a cheek and make a whole face."

FINISHING THE FORMS

Already Kroninger has thought about how to depict the bodies: "They're going to be curved and sort of in a struggle. I'm going to do the bodies in black, so I look for large sections of black and then cut that up in shapes." ❾

Kroninger does not glue anything until the very last, allowing ample time to experiment with the placement of the various pieces on the board. ❿ Relates Kroninger, "Once I was doing a collage on Dan Quayle and the wind came in the window and blew it around. So I started working from where the wind took it. It was a better composition. With drawing you don't have that option."

Next the artist searched his files looking for shoes. Though he noted that he could always draw the feet if he couldn't find the right shoes, he quickly found an appropriate pair. ⓫

"One time I was doing this big city scene, and I couldn't find a picture of a cab I needed," comments Kroninger. "I went nuts trying to find this cab; I was up all night trying to find it. That's when I decided that if I couldn't find a cab, I would find another way. So if I can't find a suit, I make it out of something else. If I can't find a tie, I make it out of something else. No picture is going to hold me up."

To complete the bodies, he needed hands. ⓬ "I want them gesturing like they're debating," explains Kroninger, pulling a picture of Bush out of his Bush file. "Here's Bush's fist, which is definitely going to be one of his hands. But they're not going to be beating each other up."

Commenting on his process, Kroninger states, "The idea comes along for me a lot while I'm working. If you look at my stuff, you see there's no plan, no penciling in. I get a lot of ideas from listening to right-wing ra-

8 Working entirely extemporaneously, Kroninger refuses to do sketches for clients. If they insist, he submits a finished work for the sketch. Then, if they reject it, he has time to do another.

9 "I get a much cleaner line with scissors than with a knife," notes Kroninger, as he cuts out forms for the bodies from a solid black.

10 "A lot of people will pin the pieces down," relates Kroninger, as he places elements, "but I don't. I'm open to what's going to happen."

11 "My placement isn't sacred," states Kroninger. "I keep improvising as I go along."

12 Kroninger gives Bush his own fist and a hand from a picture of Ross Perot, while Clinton gets one of his own hands and one from a picture of Bush's budget director, Richard Darman.

13 Kroninger needs extensive, well-organized files for instant access to a wide range of resource materials. Besides filing cabinets, Kroninger stacks newspapers on long shelves that completely line one wall of his studio.

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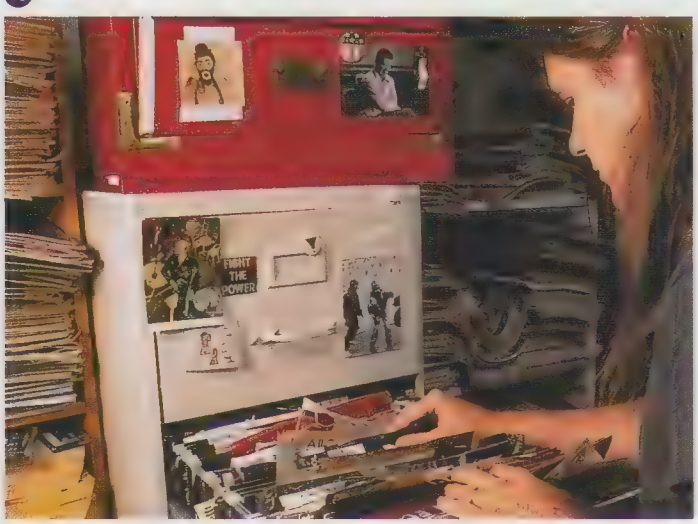


dio or from something on a television show I'm watching. I try not to have preconceived ideas."

ADDING PEROT

"Ross Perot was not in the concept until this point," observes Kroninger. "In my mind it was just going to be Bush and Clinton. But Perot belongs in it, so I have to improvise him. I need a little spot to fit him in." Pausing for a minute, he says, "I could put him on a TV because that boxes him in and puts him in his own little space."

So Kroninger went through his files in search of a television set. ⓭ Though he admits his filing system once amounted to randomly tossing newspapers and magazines in dresser drawers he found abandoned on the street, Kroninger is grateful that a former assistant took the time to organize a real filing system.

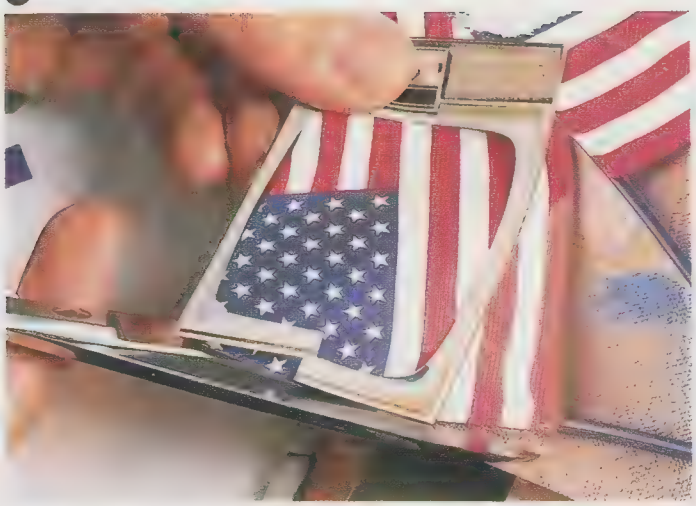
Locating a TV he liked in a 1960s *Life* magazine, he cut it out. "Televisions in the 60s were much more graphic than they look now," Kroninger comments. "Now it's basically a black border and everything is remote control, which isn't very graphic. But these are great with knobs and speakers. I prefer them." Then he found an appropriately sized American flag in his flag file and trimmed it to fit behind the TV monitor. ⓮

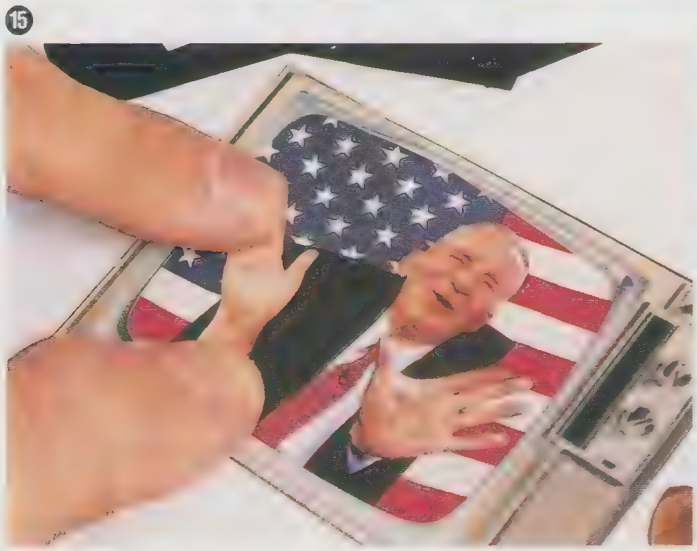
After he found an image of Perot that fit in the TV screen, Kroninger decided to give him big hands. ⓯ "It just works," he says. "I like those hands. One of them belonged to William Kennedy Smith. But that's what collage is – taking a lot of sources and putting them together."

GLUING DOWN

After he put the last hand in place, Kroninger stood back to assess the overall composition.

Satisfied, he reached for a matte knife, a bottle of Elmer's glue, and a medium-sized oil paintbrush to paste down the pieces. ⓰ "I like Elmer's because it's archival," Kroninger explains. "I use 50 percent water





to 50 percent glue so it doesn't buckle. If you put too much glue on thin paper, it gets wrinkly."

Kroninger worked his way systematically up the board, gently lifting the pieces and applying strokes of glue. ⓱ Though he had been working quickly for about three hours — "I always work fast," he observes — he slowed down during the gluing phase. "It can take a while," he says. "It just depends on how many pieces there are."

After letting the board dry for a little while, Kroninger sent it over to Bob Newman at the *Voice*. Comments Newman, "When you think of a conventional illustration, it usually reiterates a point that's already in the story. Stephen uses a story as a starting point and then makes a statement of his own that complements it. He doesn't illustrate a story; he advances the story. So there's nothing to art directing Stephen. You just let him do his thing and stay out of his way. We never have any problems."

That's how Kroninger likes it — both artistically and politically. And Bob Newman seems happy to let the artist run loose in his publication: "Stephen's definitely the cutting edge." ■

Susan Davis is senior writer for Step-By-Step Graphics.

14 Blessed with a sharp visual memory, Kroninger locates a TV set in a 1960s issue of *Life*, then trims an American flag as a backdrop for it.

15 Kroninger adds hands from two different sources. The fact that he mixes and matches with abandon adds an ironic subtext to his finished work.

16 After putting spots of glue on various strategic pieces in the composition, such as the television set, Kroninger carefully lifts up each piece with a mat knife and applies Elmer's glue with a paintbrush.

17 Gluing requires patience and takes time, though that ultimately depends on the number of pieces in the work.

Simplify, Simplify: Effective Two-Color Design

In the first installment of a two-part article, 14 very different designers share their hard-won two-color tips.

By Catharine Fishel

Two-color design appears more and more frequently in this decade of doing more with less. It yanks away the comfy cushions of four-, six-, and eight-color printing, so completely overstuffed in the '80s. It sweeps away the clutter of decorative match colors and varnishes. It demonstrates that you cherish basic design principles, and know how to use them well.

The approaches to two-color work are diverse, but the 14 design professionals interviewed for this article were unanimous on one point: Start with a strong concept. "The concept is the bottom line," says Scott Ray, senior designer with Peterson & Company, Dallas. "You can get caught up in the letterforms, the art, whatever – and now people go hog-wild with all the new computer techniques. Two-color work gets us back to what we have always done."

Another precept mentioned frequently is that a design must work in black and white, before any color is added. Mark Oldach, principal of Mark Oldach Design, Chicago, explains: "We always start out in one-color. You establish clarity and scale; those things get muddled in color."

Advice From Printers Just as crucial to the success of a two-color design is effective printing, notes George Nelson, president of First Impression, Elk Grove, Ill., a printer that specializes in one-, two-, and three-color work.

"Designers should decide on their printer first, before the paper stock is chosen or the traps are set up," says Nelson. "They may not realize that we have to put a screen beneath an area of solid color they have specified, for example, in order to cover the paper stock adequately."

The most innovative two-color work today, Nelson believes, employs varnishes or metallic inks rather than two flat match colors.

Mike Suess, prepress supervisor for Neenah Printing, a full-service printer in Neenah, Wisc., notes that many two-color designs include duotones. "It's difficult for a printer to assume what a designer wants to do with a duotone," he says. "What color should be strong? Which one is weak? It helps immensely if the designer can provide samples."

Suess also warns against specifying large solid areas alongside screens of the same color; the screens may plug up as the press operator tries to lay down smooth solids.

Mark Dillon, partner in Meyers Printing, a flexographic and sheetfed offset printer in Minneapolis, notes that most two-color work is printed on uncoated paper. "Ink hold-out on uncoated isn't always good; the color can change as it dries," he notes. Dillon recommends increasing color density five to ten percent when possible, as well as asking your printer to provide ink drawdowns, especially on colored stock.

One way to crank up density in two-color jobs, Dillon says, is to specify UV inks, which have faster drying times and so are not as susceptible to hold-out problems. Another way to preserve density is to coat an uncoated sheet with varnish to seal it before applying ink, he adds.

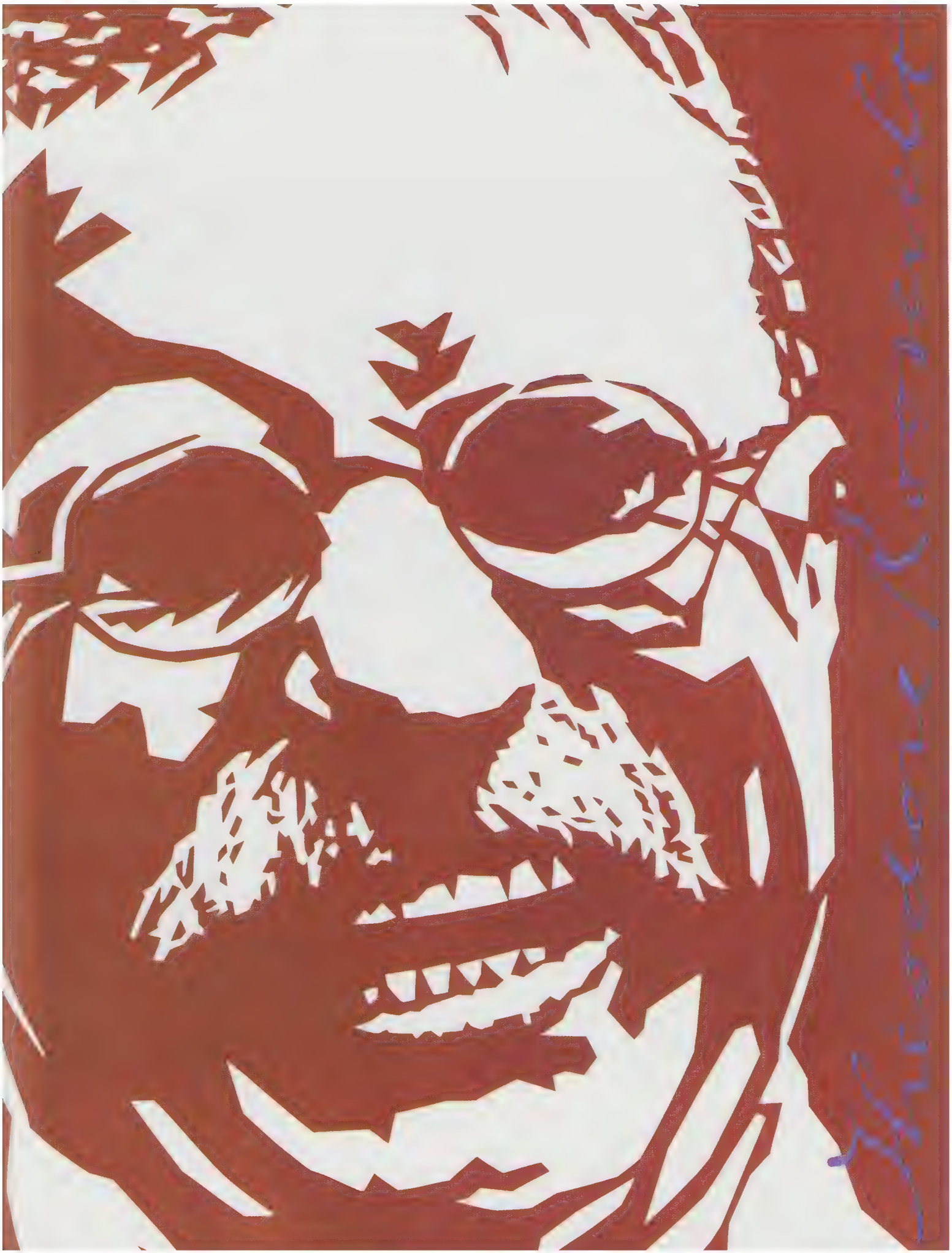
Finally, Joe Niedbalski, a sales and service representative for Fey Publishing, Wisconsin Rapids, Wisc., notes that two-color is often specified for budget reasons, but this concern is abandoned on press. "Sometimes a designer could have had two more pieces out of a parent sheet if only the design was an inch shorter," he says.

Niedbalski adds that designers are using metallic inks more frequently in two-color design, but cautions that these inks should be laid down first. Metallics also require more drying time, which can drag out the amount of time a design spends on the press floor.

Advice From Designers The remainder of this article provides a forum for our featured designers to share their two-color techniques. (Part two of this article will provide techniques for successful one-color design, together with outstanding samples from across the country.)

Roosevelt Invitation With a small budget and one week for design, production, and printing, two-color was a logical choice for Ron Boldt, New Idea Design, Omaha. The art was separated by hand, using Amberlith. (*Inks:* Pantone Matching System (PMS) 8820 (metallic copper red) and 8163 (metallic blue); *Paper:* Potlatch Karma Natural 80-lb. cover; *Quantity:* 500; *Credits:* Art direction, design, and illustration: Ron Boldt.)

Although it is difficult to accurately replicate the nuances of match-color printing in four-color process, every effort has been made to preserve the color and texture of the work shown in this article.



We don't think a client has to spend mega-bucks to get a design with impact." — Ron Boldt, New Idea Design

Fridge Notes By creating one design that could be printed in a different color for each installment of a bimonthly Omaha Symphony mailer, Boldt saved the client money but got a new look each time. (*Inks:* Sept.-Oct., PMS 486 and 279; Nov.-Dec., PMS 2563 and 3272; *Paper:* Economical house sheet in a gloss text weight; *Quantity:* 5,000 of each version; *Credits:* Art direction, design, and illustration, Ron Boldt.)

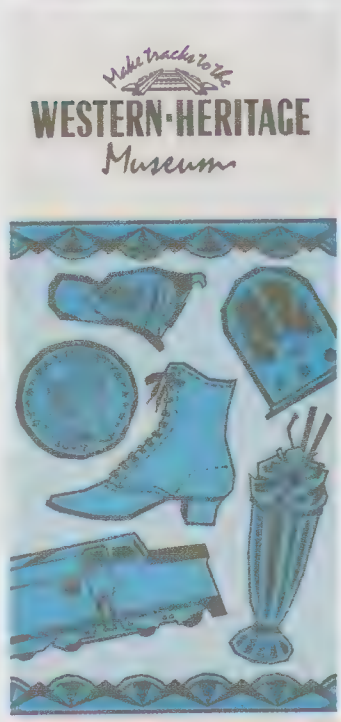
Museum Brochure When a six-color design (above right) was pared down to two-color because of budget reasons, Boldt preserved design elements and simplified the layout (at right). (*Inks:* Black and PMS 2925; *Paper:* French Speckletone, Grenoble gray text; *Quantity:* 5,000; *Credits:* Art direction, design, and illustration, Ron Boldt.)

A bold use of negative space, like that used on the Roosevelt piece on the opening spread, is a signature style for Ron Boldt, art director at New Idea Design, Omaha, Neb. "Either because of time or color restraints, you have to simplify," explains Boldt. "Many times we work with simple shapes and forms."

Using two-color can be a challenge for Boldt, who must deal with many positive and negative breaks in his art. To help define the breaks, he sometimes prefers to work with bolder colors. Like many designers featured in this article, he likes to specify two match colors instead of black and a match color. "I think black is a great color to trap with, and it brings out the beauty of other colors. But in some cases, using black and a match color makes the design less exciting and can make the final result look commonplace."

Boldt's tips for working in two color:

- Specify solid colors (limit your screens). You will have better control of your colors at the printer.
- Know what paper stock you are printing on as early in the design process as possible. The color and weight of the stock is usually crucial to a two-color piece.
- Restraint can be very effective. Don't feel as though you must use your second color everywhere on a design.
- Some clients believe text type must be printed in black, but a dark or medium spot color can work just as well and often looks black in smaller point sizes.



"I see great design done on a black-and-white copier all the time; color is secondary to me." — John Bricker, Gensler & Associates

John Bricker, art director at Gensler & Associates, Architects, San Francisco, believes that design has relied too long on "excess for quality solutions. But today, it's content, not coloring," he stresses.

The Z Gallery shopping bag shown here demonstrates his two-color philosophy: a sound design into which color falls naturally. But the color application had a practical side as well. The Gallery specializes in poster art, which is printed in a number of different colors. Duotoning the art on the bag showcased the client's product, and it homogenized the art into a new illustration. The two-color approach was also economical for the client, Bricker adds.

The designer prefers black as his dark, noting that it provides the best contrast in his style of work, which often involves photos.

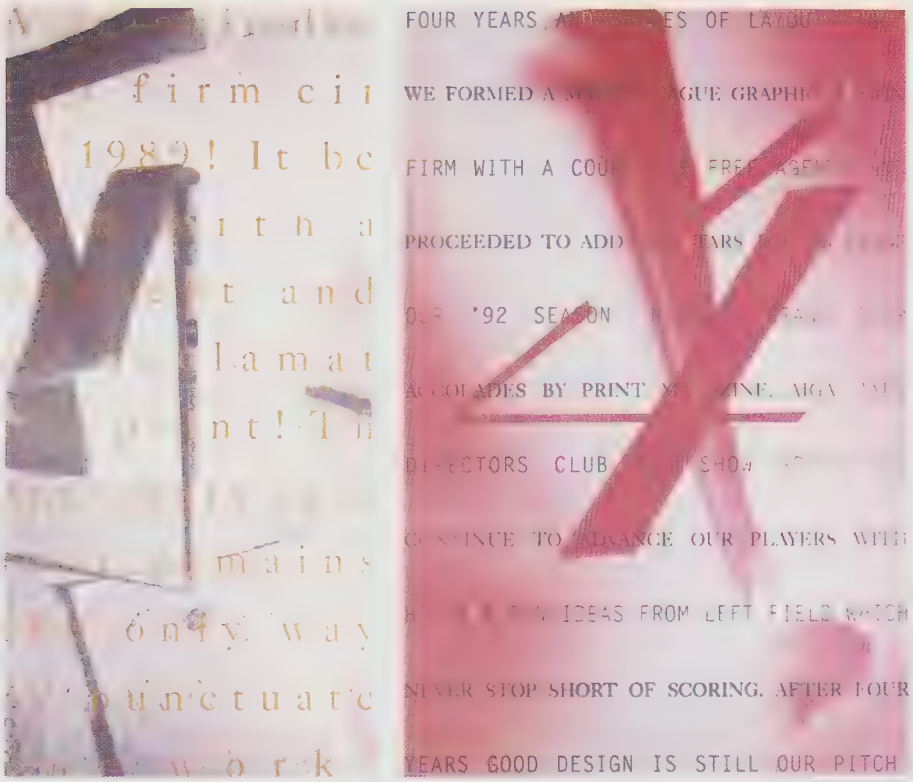
Bricker's tips for working in two-color:

- Instead of always specifying a light and a dark color, try pairing two cool or two warm colors – that is, colors of the same hue. It doubles the effect you are trying to achieve, be it warm or cool.
- There are a lot of great colors in recycled papers today; check with your paper supplier.

Z Gallery Bag Translating some of the gallery's poster art into two-color for a shopping bag design promoted the store's products and created a dramatic graphic statement. (*Ink:* Black and one match color; *Credits:* Art director, John Bricker; Designer, Catherine Montalbo; Photographer, Sherman Takata.)

"It's a problem-solving thing, not a decorative thing."

— Russ Ramage, Design!



Self-promo posters Economy was key for these Design! self-promotions, which served as both posters and wrapping paper/packing paper for promotional packages sent to clients and suppliers. (*Inks:* Pencil poster, PMS 124 and black; baseball poster, PMS 185 and black; *Paper:* Neenah UV Ultra Columns, 17-lb.; *Quantity:* 250 each; *Credits:* Art director/designer, Russ Ramage; Copywriter, Bill Grant; Photographer, Jerry Burns.)

I take the minimalist approach, so two-color is a natural for me," explains Russ Ramage, partner with Bill Grant in Design!, Dalton, Ga. "I think anything you do has to have some meaning or symbolism. And the amount of color you use doesn't have a lot to do with it."

Ramage rarely specifies colored or textured papers in his work, preferring a white ground for his work. On some upcoming pro bono jobs, however, he plans to experiment with two-color on colored papers.

One of the self-promo posters shown above was actually a printing mistake (above right). "The printer switched the plates [colors], so we got two for the price of one [when the poster was reprinted properly]. But it was a happy accident that I am going to investigate some more since you don't have to do anything but clean up the press for another effect."

Ramage's tips for working in two color:
- Begin with a very basic image.
- Focus on positive and negative space.
- Don't view a small budget as a limitation; look at it as a design challenge.

Two-Color Resources

- *Great Design With One, Two and Three Colors*, Supon Design Group (Madison Square Press, 10 E. 23rd St., New York, NY 10010) 185 pages; $39.95.
- *Low Budget, High Quality Design*, by Steven Heller (Watson-Guptill Publications, 1515 Broadway, New York, NY 10036) 160 pages; $35.
- *Designing With Two Colors*, by Betty Binns (Watson-Guptill Publications) 128 pages, $19.95.
- *Pantone Two-Color Selector 1000* (Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653); 20,500 effects, $165.
- *Pantone Color & Black Selector 1000* (Letraset USA); 24,000 effects, $165.
- *Think Ink* (Neenah Paper, Neenah, WI 54956); free.

"If you see screens all over the place, it says, that's a cheap, screened, two-color newsletter."

— Mark Oldach, Mark Oldach Design

White paper and no screens are part of Mark Oldach's recipe for an effective two-color design. "I feel that when you use a screened color as a 'third' color, it doesn't work. If you see a standard two-color newsletter, there are usually screens all over the place. That says to me, that's a cheap, screened, two-color newsletter." Principal of Mark Oldach Design, Chicago, Oldach adds his views on colored paper: "It's a clear alarm that you're doing a two-color job and are trying to stretch the budget."

He too is a strong believer in beginning work in black and white, and recommends a good, bold stroke of printed color. "If you start in black and white, you don't need screens," he maintains.

Oldach's tips for working in two color:

- Select a printer who can hold reverses and details, and who can register color-to-color.
- Contrast in scale and weight of type and image can provide a different kind of "color" for your design.
- To test the strength of your darker color, be certain the smallest type in your design can be read when printed in that color.

First Impression postcards Bold but limited use of color on this postcard's clean white front creates a strong contrast to the solid red on its back. The design showcased the client's specialty, one-, two-, and three-color printing. (*Inks:* PMS 485 and 282, the company's corporate colors; *Paper:* 10 pt. Kromekote; *Quantity:* 3,000; *Credits:* Art direction and design, Mark Oldach.)

"Limitations reveal the master."

— Lance Rutter, Tanagram, quoting Goethe

Taki's of America The complete stationery system employs different but familial paper colors; the client has different uses for each color.(*Ink:* PMS 309 and 1675; *Paper:* Simpson Quest in moss, blue and bronze, 80-lb. text and cover; *Quantity:* 1,500 each of letterhead, envelopes and business cards; *Credits:* Anthony Ma, designer.)

The very name of the Chicago-based design firm Tanagram is rooted in design ingenuity: The tangram (a Chinese puzzle made by cutting a square into five triangles, a square, and a rhomboid) can be used to form an infinite number of compositions.

Principals Lance Rutter and Anthony Ma feel that good two-color design is achieved by following the tangram's example of finding possibilities within limitations. "You have to step back to your design roots, think about the message first, not its clothing" explains Rutter.

"We are a small firm, so we get a lot of clients who have some real budget constraints. For us to maintain our level of design professionalism, we have to squeeze a lot out of one- and two-color," he adds.

The designers agree that the computer has been a real asset for them: They frequently do their own prepress work and output their own film, which gives them more control of the project and can loosen up a budget enough to permit another color or a more expensive paper stock.

Colored paper is often at the heart of the firm's two-color work. "The Taki's stationery, for example, was printed on three different colored stocks, each for a different usage, allowing the client to increase its exposure," Rutter says.

Ma and Rutter's tips for working in two-color:

- Think like a typographer does: Everything begins life in black and white.
- Take advantage of the tonal qualities of a color. Specify screens on one side of a sheet, and give the other side a heavy coverage of 100 percent ink.
- Specify different paper colors for separate pieces of a stationery system, when feasible.

"Using two colors keeps us honest."

—Tim Larsen, Larsen Design Office

Tim Larsen, president of Larsen Design Office, Minneapolis, gives two reasons for specifying two color. "First, to convey the message you want to send – by determining what is the most appropriate thing for your audience. Second, we are bombarded with four-color today, so a good two-color design really stands out.

"The movie *Casablanca* is a good example. It would not be the same powerful movie in color. Our world is in color; black-and-white moves away from reality. It's more interesting," he says.

Larsen is a proponent of screening back colors to achieve more levels of tone. He suggests layering images, screening some back, using duotones when appropriate. He notes, however, that he sees the most design errors in this same area. "People try to push the technique too far [by using too many screen values] – contrast is the biggest problem," he explains.

Larsen's tips for working in two color:

- Many two-color jobs are low budget, but that doesn't mean standard production techniques, like scoring, should be abandoned. A great design can be ruined by cracked paper.
- Some designers try to save money by using a cheaper four-color printer for two-color jobs. Locate a quality printer that specializes in one- and two-color printing instead.
- Specify a dark blue or charcoal instead of black to add richness.

Choosing Design booklet Tim Larsen used two-color to solve a particularly tricky problem: Design for designers on a limited budget. A palette of grays works well against the contrasting match color. (*Ink:* PMS 124 and black; *Paper:* Cougar Opaque 100-lb. cover; *Quantity:* 2,500; *Credits:* Design director, Tim Larsen; Book designers, Marc Kundmann and Mona Marquardt.)

"Through restraint you get people's attention with quiet, instead of shouting."

—Molly Renda, Molly Renda Graphic Design

I am a book designer, so my work exists in a very specific arena," explains Molly Renda, Molly Renda Design, Durham, N.C. "With text my job is to be at the service of the reader; clarity is my goal. Jackets and covers, which function as the sales pitch for the book, demand a wider range of expression and interpretation. Sometimes a stark graphic palette seems right. If handled well, a simple two-color design can stand out on a shelf that is filled with four-color process."

The designer took an unusual packaging approach to an advance promotional edition of the book *Joe* (shown here). Hoping to break expectations of how a book should look, she used the title as art, wrapping the huge letters around the spine. The discreet use of spot color powerfully reestablished the smaller title.

When working with smaller amounts of text, Renda will substitute a dark match color for black: PMS 5185, a rich, eggplant color, is one of her favorites.

Renda's tips for working in two-color:

- Although you can comp up a two-color design easily on a computer screen, a three-dimensional paper comp or mock-up is still wise in order to ward off production problems later.
- If you have a small budget, use economical processes and materials, but don't try to force a web newsprint press to act like a six-color Heidelberg.
- A selling point for clients: Two-color designs are eminently more recyclable. ("Five-color thermography on recycled paper just doesn't cut it," she comments.)

***Joe* Book Cover** The very conservative use of spot color on this wrap-around book cover actually draws more attention than a huge splash of the same color would have. (*Ink:* Black and PMS 108; *Paper:* Cream White Mohawk Tomahawk 65-lb. cover; *Quantity:* 1,500; *Credits:* Designer, Molly Renda; Production manager, Beth Mackin.)

"We have actually suggested to clients to drop colors."

— Steve Pattee, Pattee Design

Pattee Design, Des Moines, is a firm that is quickly becoming an authoritative design voice in the Midwest. Its imaginative use of coarse and/or colored papers printed with limited color produces dramatic results for clients that aren't normally considered terribly glamorous (a recent project for Des Moines Solid Waste Agency was printed on a heavy, unbleached stock that actually contained pieces of leaves and grass clippings).

"We like to use the paper to add texture and as a third color," explains principal Steve Pattee. "It's easy to get an interesting look." Kelly Stiles, art director and designer with the firm, adds, "Budget is not a criterion for creating effective design."

The designer's studio, like many firms today, handles many low budget and pro bono jobs, but he doesn't see this as a hindrance to effective design. "We have actually suggested to clients to drop colors when it's appropriate," he says, noting that contrast is key to an effective two-color design.

Pattee's tips for working in two-color:

- Don't fiddle too much with screens. There is usually not much difference between 80, 85, and 90 percent color, and each additional screen adds to the cost.
- When you will print on a low-grade or soft stock, consider pasting down type and graphics right out of the laser printer. The roughness in the paper will hide the roughness in the printout.

Bird Poster Pattee Design squeezed out the most color possible for this pro bono project, which included an announcement poster, invitations, and thank you cards. To keep costs down, the art was built from 600 dpi laser prints of type and an enlarged photocopy of the original illustration. (*Inks:* Poster and invitation [top right], PMS 1815 and 459; Card [lower right], PMS 1815; *Paper:* Poster, French Dur-o-tone Packing Carton; Invitation, French Newsprint White; Card, French Dur-o-tone Construction Gold; *Quantity:* Poster, 250; Invitation: 2,300; Card, 500; *Credits:* Art director/illustrator, Steve Pattee; Designers, Kelly Stiles and Steve Pattee.)

"Sometimes four-color can actually get in the way of an idea."

— John Ball, Mires Design

Certain pieces are just better, purer, in two color," notes John Ball, art director at Mires Design, San Diego. The idea is more important and it doesn't take a lot of colors to express an idea. When you want to present just the concept of the thing, two-color provides an abstract view."

Ball says his firm likes to work with screens, combining two colors to get new colors. He also beefs up the density of halftones with a second color or gray.

Ball's tips for working in two-color:

- The designer prefers PageMaker for flexible and fast color experimentation. (Ball does his production in QuarkXPress, however.)
- Color copies can help you predict how transparent ink colors will mix on press.
- If the print run of your low-budget job is small, you may be able to afford a better quality paper.

Deleo Tile Box Sometimes two-color best describes the nature of a product, like this Mires Design package for roof tile. "It helped convey the craftsmanship-like quality of the product," explains Jose Serrano, art director and designer for the project. (*Ink:* Black and opaque white; *Paper:* Kraft paper laminated to a preformed box; *Quantity:* 50; *Credits:* Art director/designer, Jose Serrano.)

"Black combined with another color can be too stark."

— Kerry Polite, Polite Design

Although Kerry Polite of Polite Design, Philadelphia, likes to stick with solids in his two-color work, he avoids black. "I'll pick a color that is close to black but which has a little more personality to it. I want it to take on a quality of its own," he explains.

Polite also relies on paper with a tactile quality, pointing out that in a one-color design, paper is 50 percent of your working materials. The cover of the booklet shown here is a good example of his technique: The texture of its flecked surface adds another dimension to the green stock and a match color which is very similar in tone and color to the stock itself. The effect is subtle and friendly.

Polite's tips for working in two-color:

- If you find that you are tinting entire pages or large areas with screens, reconsider your color choice. Perhaps a 100 percent value of a lighter color, equivalent in value to your original screen, would print better.
- At the press check, watch for screens that are printing unevenly, especially in large areas.

Franklin Institute Conference Report The subtle mix of green stock and green ink is an unusual combination, but one which was appropriate for the subject matter and the audience, according to designer Kerry Polite. *Inks:* PMS 5467 (gray) and a custom color created with PMS 5875 and opaque white; *Paper:* James River, Curtis Tuscan Terra Eucalyptus, 80-lb. cover; *Quantity:* 5,000; *Credits:* Design, Kerry Polite; Photography, The Franklin Institute; Printing, Strine Printing Company, York, Pa.).

"After I work on a multi-color annual report, one- and two-color work is refreshing." — Brian Boram, Boram Design

If I had the chance to design anything, with any production process, would I choose one- or two-color? I probably would," muses Brian Boram, a designer based in Seattle. "With fewer variables in production, you can distill the message down to something powerful. I am a designer who is driven by thought, not by style or trends."

The function displayed by the Paul Dresher Ensemble booking packet is a good example of Boram's thought-driven design. The design is deceptively simple: Since information in a booking packet changes frequently, Boram printed one-color blanks that can be run through a laser printer for updated type and then tucked into a two-color shell. A chunky red rubber band provides the binding and a third color. Finally, a piece of corrugated cardboard serves as a backing and provides yet another color, plus some texture.

Boram says that most designers are guilty of conspicuous consumption, creating elaborate, multi-color designs that are usually destined for the trash. In this respect, he is pleased that the Dresher piece can be updated without having to throw the body of the work away. "I enjoy working with a lot of colors, but I find that my solutions can be more creative when I have fewer means."

Boram's tips for working in two-color:

- For a job which has separate components but which can share a common paper stock, gang images on press to save individual press runs.
- Lower the screen resolution in a photo so you can see the large halftone dot. It can add "color" to a design via texture.
- Interspersing a colored stock in a booklet or brochure can help to give pace and rhythm to a limited color piece.

Paul Dresher Booking Packet All of the inside sheets for this piece were printed separately in one or two colors and were left unbound, enabling the client to reprint and update individual sheets without throwing out the whole. (*Ink:* Inside sheets, unavailable; Wrapper, PMS 8002 [silver]; *Paper:* Inside sheets, Simpson Coronado SST opaque 50- and 65-lb. Cover; Wrapper, Gilbert Gilclear Heavy; *Quantity:* 1,000; *Credits:* Designer, Brian Boram; Photography, Thomi Wroblewski, Marion Gray, Allen Ashton.)

"With multiple color jobs, you might not be as resourceful. But with two-color, you have to beg, borrow, and steal." — Scott Ray, Peterson & Company

Scott Ray, senior designer with Peterson & Company, Dallas, believes that two-color designs are often more satisfying, aesthetically and intellectually, than multiple color work. "You have to be more creative with what you have. It forces the designer to pull together more resources," he explains.

Ray says that the overuse of color screens is a crutch he avoids: "It looks like you're trying to compensate for a lack of color." Instead, he depends on solids, colored or flecked stock, duotones, and an occasional opaque ink, where necessary.

The biggest two-color error is overdesigning, he says – using decorative elements that don't need to be there, for example. Ray stresses that simpler pieces must rely on concept, not decoration, to make them work.

Success with two-color work can be a two-edged sword. "When you do a great job for a client in two color and it looks ten times better than the last guy did with the same budget, their management can flare up and say, 'Whoa! We've been spending too much on design.' We haven't found a way around that one yet," he laughs.

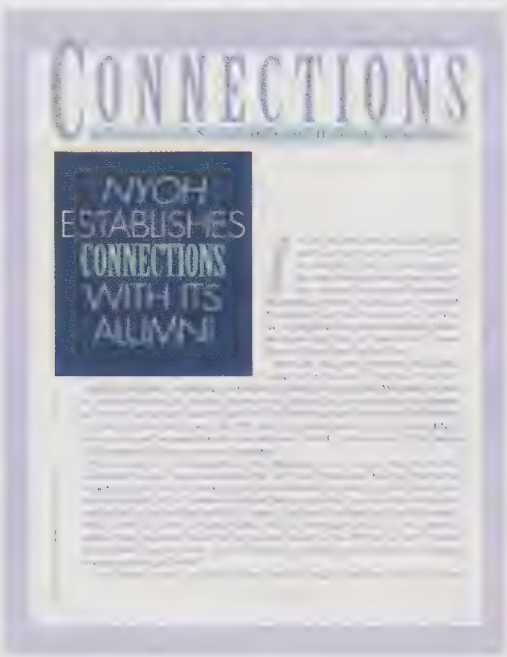
Ray's tips for working in two-color:

- If you want a color to hold up on a colored or flecked stock, specify opaque ink.
- You can add more color to any bound piece by printing different signatures on different colors.
- Printing a cream-tint varnish over illustrations which are printed in transparent color softens and blends the color in a way screening cannot. (This effect works best on uncoated papers.)
- If your print run is small and the budget can withstand it, increase the weight of the paper to cover stock. It bulks up the piece nicely without adding much to the cost of the job.

Dallas Repertory Booklet Opaque inks were the key to success in this two-color design: The ink colors stay true despite the colored stock beneath. (*Ink:* PMS 123 and 265 opaque; *Paper:* Curtis Tuscan Terra Moss; *Quantity:* 2,500; *Credits:* Art director/designer, Scott Ray.)

"In mixing two colors, there is always a slight level of unpredictability that can be delightful."

— Jessica Weber, Jessica Weber Design, Inc.



It's no surprise that Jessica Weber Design, Inc., New York City, has learned to excel in two-color design, given its long list of educational and not-for-profit clients with tight budgets.

"It's not as easy to do fine two-color design as people think," explains principal Jessica Weber. "Four-color is a lot easier and certainly more predictable."

Because of the unpredictability of printing subtle screens in two-color (one of Weber's favorite tools), the designer advises caution when working with new clients. "It's best to work with a client who trusts you. If you want to introduce intricate two-color design to a new client, you must be very convincing," she warns, recommending strict presentation of color swatches and comps.

Weber cites tinted type that isn't dark enough to read as the most common error made in two-color graphics. She also feels that a pair of colors can be too similar, rendering some reverses useless.

"I also think that people often believe that all two-color design is inexpensive," she notes. "If you use a lot of screen combinations, though, you had better tell your printer and client in advance."

Weber's tips for working in two-color:

- Two tertiary colors printed on colored stock yields wonderful results. (See the sidebar at right for some of Jessica Weber Design's favorite combinations.)
- If you design on a computer, don't depend on the screen to show you the true color combinations.

Typographic i Jessica Weber's design for this TIA publication always incorporated two colors, mixing screen values to achieve amazingly colorful results. (*Paper:* Neenah Classic Linen, Haviland Blue 80-lb. Cover; *Quantity:* 10,000; *Credits:* Art Director, Jessica Weber; Senior Designer, Orlando Adiao.)

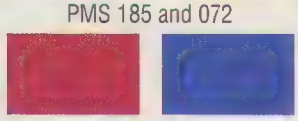
Connections The client who publishes this medical newsletter requested an "exciting," nontraditional look. The designer responded with bold graphics and smart combinations of two match colors. (*Inks:* PMS 328 and 266; *Paper:* Neenah Classic Laid Whitestone 75-lb.; *Quantity:* Unavailable; *Credits:* Jessica Weber Design, Inc.)

Tried and True Two-Color Combos

Orlando Adiao, senior designer at Jessica Weber Design, Inc., agreed to share some of his team's most successful two-color combinations. (The colors shown here are process color simulations of the actual match inks.)

PMS 354 and 266

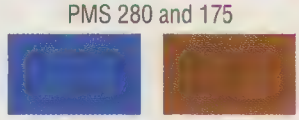
PMS 185 and 072



PMS 347 and Warm Red

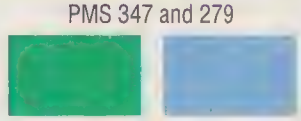
PMS 354 and 206

PMS 280 and 175



PMS 123 and 266

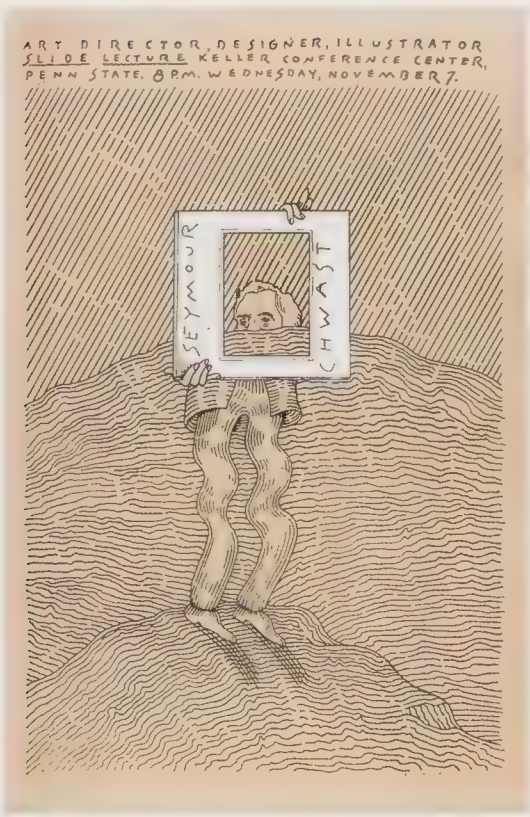
PMS 347 and 279

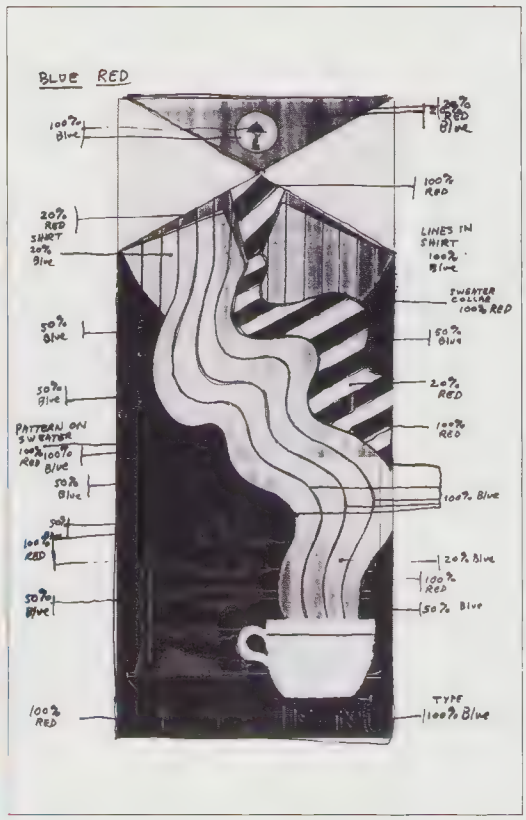


PMS 192 and 123

"Limitations aren't limitations — they're possibilities."

— Lanny Sommese, Sommese Design





Lanny Sommese, principal of Sommese Design, State College, Pa., and head of the graphic design department at Penn State University, says that recent graphic design shows send an unfortunate message to the design community. "They are full of slickly executed four-color. But I'm not sure they always solve the client's problem," he explains.

The designer's first job out of college offered only small budgets and awful printing, so he quickly learned to squeeze a lot out of limited resources. His mastery of combining two colors is evidenced in The Deli menu above. Red and blue are printed on white paper, but the effect is that of many colors. Sommese has the most success specifying screens from colors are in the mid-tone range.

Sommese employs other design tricks to add interest to two-color pieces, most of which involve standard in-line printing processes such as trimming or drilling, at very little additional cost. The angled corners on the top of the menu, for instance, were not the result of an expensive diecut. Instead, he simply asked the printer to angle the printed menus in the trimmer. He has also used a drill to "diecut" a hole in a stack of printed pieces, and has taken advantage of dies that were created for other people's jobs. "You need to establish a dialogue with your printer so that he or she knows you are looking for opportunities like that," he notes.

Sommese's tips for working in two-color:

- If your print run is small enough, consider silkscreening. The opaque inks may be exactly what your design needs.
- Be prepared to accept printed screen values that are not exactly what you expected; you can stumble across some "happy accidents" that way.
- Stay alert for inexpensive pressroom processes (like those described above) which add spark to your design at little or no cost.

Seymour Chwast Poster A very small press run and a tight budget mandated screen printing for this lecture poster (left). "The white was essential from an illustration point-of-view because it made the slide look real and separated it from the rest of the art. It also gave dimension to the drawing," designer Lanny Sommese explains. (*Ink:* Silk-screen inks to match PMS 296 and white; *Paper:* French Speckletone 80-lb. cover [kraft]; *Quantity:* 75; *Credits:* Art director, designer, illustrator: Lanny Sommese.)

The Deli Menu An outstanding example of how screened match colors can be combined, this menu cover uses only red and blue to produce an entire range of color effects (center). The screen values are provided at right. (*Inks:* PMS 185 and 285; *Paper:* 12 pt. Champion Kromekote; *Quantity:* 3,000; *Credits:* Art director and illustrator: Lanny Sommese; Designer; Kristin Breslin-Sommese.) ■

b e r k

The Arduous Journey of Berkeley Oldstyle

Think of Berkeley Oldstyle as Times Roman with flair; great for most text and display applications.

By Allan Haley

It began as sort of a conspiracy. Well, if not a full-blown conspiracy, at least a plan that no one else knew about.

I have always liked Frederic Goudy's types, but when I was young there weren't very many available to graphic designers. Oh, there was Goudy Oldstyle, and a few suppliers offered Goudy Heavyface, but that was about it. So when I got to a point in my career when I was able to have a number of Goudy's designs revived as fonts for phototypesetting, I planned to make the most of the opportunity. The only problem was that no one could know what my true plans were. (More on this plot later.)

ATTRIBUTES

ITC Berkeley Oldstyle carries the flavor and dynamics of Goudy's original University of California Old Style without being a slavish copy. In fact, there is a little of several other Goudy designs in ITC Berkeley Oldstyle: Kennerley, Goudy Old Style, Deepdene, and even a hint of Booklet Oldstyle. The design is characterized by its calligraphic weight stress, smooth weight transitions, and classic (read: smaller than most other ITC designs of the period) x-height. These traits, in addition to the ample ascenders and descenders, provide for high levels of character legibility and for text color that is light and inviting.

While not calling undue attention to itself, ITC Berkeley Oldstyle is a distinctive design. Traits which mark the typeface are the extended apex of the capital A, the diagonal crossbar of the lowercase *e* (typical of old style designs), and the subtle bracketing of serifs (which is not). Other subtleties include the small spur of the lowercase *e* crossbar in the italic design, the slight curve to the main strokes of characters like the *b*, *d*, and *l*. There is also the small hint of serifs on the terminals of the *s* and *r*.

Special Consideration for Weights Tony Stan, the designer of the face, paid special attention to the weight range within the family. In his words, written for the *U&lc* release announcement of 1984, "The four weights were carefully designed to create one harmonious family. The weight relationship between the Book and Medium designs was especially important. The Book could not be too light, since this would require disproportionately heavying up the thin strokes for small point sizes. The Medium is the foundation for text composition. Thus, there is less contrast between these two weights than in other typestyles. The Bold takes a bigger jump to add emphasis; and the Black is as heavy as this design can go without suffering in small point sizes."

BACKGROUND

The story behind ITC Berkeley Oldstyle began in 1977, almost seven years before it was released by ITC. It began at what was then Compugraphic Corporation (which is now the Agfa Division of Miles).

If you look at the type offering of Agfa, you may notice that it has a large number of Goudy designs. In fact, at one point the Agfa type library had more typefaces by Frederic Goudy than any other type supplier. Goudy Old Style was in it, as was Hadriano and Camelot. In addition it contained Goudy Bold, Goudy Extrabold, Goudy Heavyface, Kennerley, and even Goudy Sans.

The Plan Why so many Goudy typefaces? Because I like Fred Goudy's types — a lot. And my job at Compugraphic in the late 1970s allowed me to have a certain amount

of influence over what faces were added to its type library. But I had to be careful in how I "suggested" the faces to be developed. Additions had to be justified – and sold – as viable products. The face that was eventually to become ITC Berkeley Oldstyle was on my Goudy "wish list," but the faces on the list had to be doled out a little at a time.

The University of California Old Style, the basis for ITC Berkeley Oldstyle, was one of Fred Goudy's favorite designs. In 1937, a friend asked him to consider designing a face for the exclusive use of the University of California Press at Berkeley. He accepted the task gladly, and a little more than a year later produced the foundation for the new type family. Goudy was also the first to use the completed fonts in a commemorative book, *Typologia*, which was published in the fall of 1940. The University of California Old Style fonts remained the property of the university press and, unfortunately for the graphic design community, it saw little use elsewhere for more than a decade.

Gone But Not Forgotten In 1956, Lanston Monotype purchased the rights to the design from the University of California, and released the face as a Monotype font in metal type. Monotype did not, however, decide to upgrade the face when it began to manufacture phototypesetting equipment several years later. Once again, the design fell into obscurity.

I had admired the University of California Old Style design for many years, and decided early on to make it part of my personal "Goudy Design Program." But much as I liked it, it was not first on my design priority list – too obscure. So Goudy's favorite was relegated to somewhere around sixth on my "Master List." As the list became shorter, I began to gather specimens to be used as the basis for the revival process, and even had enlargements made from the metal type specimens and began preliminary discussion with a freelance designer to work on the project.

But then I was offered a job at International Typeface Corporation. A great opportunity, but it meant that the days of my secret design program were numbered. Knowing that I was not going to be able to start, let alone finish, the University of California design project, I packed up my specimen files to be moved to my new home in Connecticut.

Goudy Hibernates My first job functions at ITC did not allow me to make contributions to the company's typeface release plans. It took some time to establish the credibility required to suggest a new typeface design and be taken seriously by the likes of Herb Lubalin and Ed Benguiat.

Finally, I got my chance. A type designer was late in delivering artwork, so there was a hole in the ITC typeface release schedule. The open slot was almost a year out – just enough time (if suitable photo enlargements were already available) for an accomplished designer to create a revival typeface design.

Aaron Burns finally capitulated – but only because the perfect designer for the job was available. He called Tony Stan and asked if he would be willing to work on a project with "The Kid from Compugraphic." The design project was one of the most rewarding of my life, and produced one of my favorite typefaces.

The name Berkeley Oldstyle was chosen because, although the design isn't really a direct copy of the University design, it is close enough that we wanted to give credit where it was due.

CONSIDERATIONS FOR USE

Think of ITC Berkeley Oldstyle as a Times Roman with style. Like that ubiquitous serif font, little is outside ITC Berkeley Oldstyle's range of applications. It can be used for both text and display applications, and has been used equally well for catalogs, brochures, annual reports, menus, advertisements, and lengthy composition in books and magazines. The good news is that not only can it be used to set virtually anything, it also looks good doing it.

Berkeley Oldstyle is also a good mixer; it will complement a wide variety of serif

BERKELEY

Book
a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z

Book italic
a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z

Medium
a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z

Medium Italic
a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z

Bold
a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z

types and affords an excellent contrast to almost any sans serif design. Because they generally are not as crisp as our featured face and have less contrast in stroke weight, other old style designs make surprisingly good headline faces for text set in ITC Berkeley Oldstyle. Transitional typestyles like Baskerville or Walbaum will also mix well with this face. And any serif typeface with vigorous proportions and strong serifs, from ITC Lubalin Graphic® to Century Schoolbook, are also exceptional complements.

Easy Choices Any sans serif, from geometrics like ITC Avant Garde Gothic® to 19th century style grotesques like Helvetica, will contrast beautifully with the apparent pen-drawn shapes and proportions of Berkeley Oldstyle.

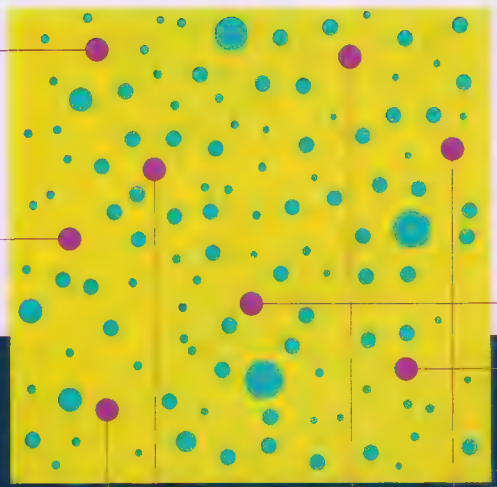
The face is a natural for text composition. It's beautiful without calling too much attention to itself, and exceptionally legible. Old style designs tend to be legible anyway, but ITC Berkeley Oldstyle was drawn with legibility as an important design consideration. The only caution is that the Book weight is very light – sometimes too light. Output from low-resolution printers or text set in small sizes can look weak on the page. For these instances look to the Medium weight.

Keeping Things Even Few things typographic look as silly as a traditional old style type design with overly tight letter spacing. Old style typefaces cry out for even and relatively open letter spacing. It complements the natural grace and proportions of these designs.

Word spacing for Berkeley Oldstyle, however, ought to be tight and even. Word spacing should almost always err on the tight side. Too much word space will usually require the reader to read words separately and then mentally combine these words into thoughts and sentences. The ideal is that the reader's eye glides across the page grasping three or four words at a time. Excessively open word space makes this too difficult.

ITC Berkeley Oldstyle is a beautiful typeface and a practical design tool, too – thanks to Fred Goudy, Tony Stan, and a master plan. ■

A regular contributor to Step-By-Step, *Allan Haley is author of the Step-By-Step Publishing book,* ABCs of Type, *and is editorial director for* U&lc, *The International Journal of Typography, published by International Typeface Corp., for which he serves as executive vice president.*



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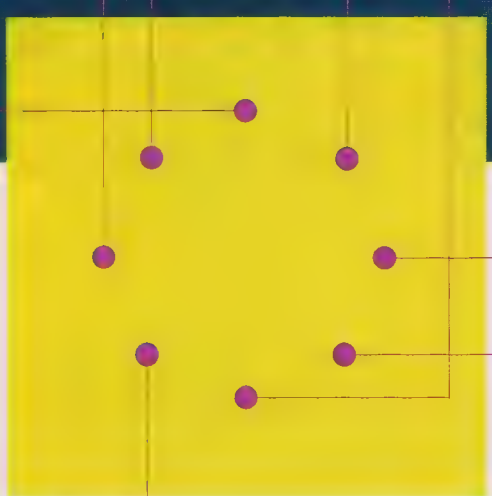

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SHORTCUTS

These timesaving tricks and tips will help you to get the job out the door.

BEATING SHOW-THROUGH

If you are printing on lightweight stock, minimize show-through by alternating pages of text and full-bleed color. The heavy ink coverage of the bleed on the front of a sheet will block type show-through from the other side.

QUICK COLOR BALANCE CHECK

To check whether any portion of your color art is too strong while you are working on it, turn the painting or your image on screen upside down or on its side. Then you will be able to view your work as an abstraction. If possible, make any necessary corrections while the art is in that position.

WORK SURFACE DESIGN TIP

When creating a work surface that you will use while standing, be kind to your back. First, experiment to find a height that is comfortable to work at without leaning. Second, the base of your work surface, whether it is a set of filing cabinets or a specially made storage unit, should be recessed far enough from the edge of the work surface top to leave room for the front halves of your feet. If the base is flush with the worktop, you will always be bending forward, creating strain on your back.

Also consider creating some sort of lip or barrier at the front edge of the work surface, to prevent knives, pressure-sensitive pens, and other tools from rolling off.

TINTED PAPER LIBRARY

If you frequently work in collage or regularly use colored paper in your work, you might create your own personalized paper repository. Roll thinned-down oil paint or ink onto white stock, and store the dried sheets according to their hue in boxes marked "light," "medium," and "dark." Concentrate on colors that work best with your usual palette.

NEW BRUSH EFFECTS

Consider investing in several Chinese brushes if you frequently work in ink. They provide a more organic stroke than most Western brushes.

EFFECTIVE BLENDS IN FREEHAND

FreeHand 3.1 calculates the number of steps in a blend on the basis of color composition and output resolution. So if you plan to output the file at a high resolution, it's important to set the Target Printer Resolution before you apply a blend. If you forget this step, you are likely to end up with a gradation that is perfect at 300 dpi (which is FreeHand's default setting) but which breaks up into bands when you output the file to film. (Set the Target Printer Resolution in the Document Setup dialog box, available when you open a new file or when you choose Document Setup under the File menu.)

KEEPING YOUR COLORS FRESH

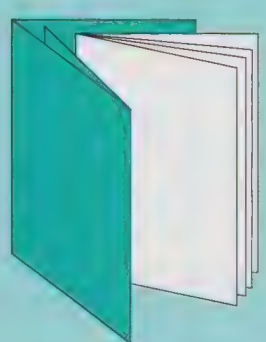
Don't neglect to replace your match color reference and swatch books periodically, ideally every three or four years. Even under the kindest conditions, the ink samples will fade, rendering your color chips inaccurate. Cut up the old books for use in comps and paper constructions, or donate them to a college for teaching purposes. ■

Got a great idea? Share it with your peers and earn an easy $30. Send amazing workarounds, terrific tips, and ingenious insights to: Shortcuts, 111 Oakwood Road, East Peoria, IL 61611.

You will receive $30 for each tip published. All submissions become property of Step-By-Step Graphics *magazine. Although the techniques we publish here have worked for others, we cannot guarantee specific results.*

Brochure Format Ideas

There is more than one way to package a brochure, booklet or annual report. Here are just a few suggestions. (Art courtesy of Hammermill Paper.)



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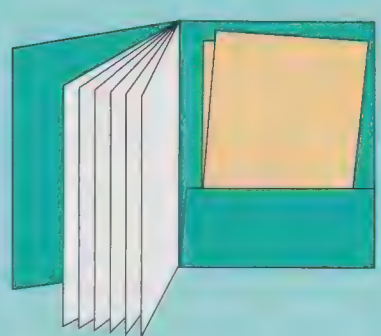
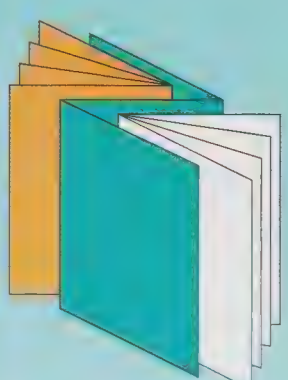
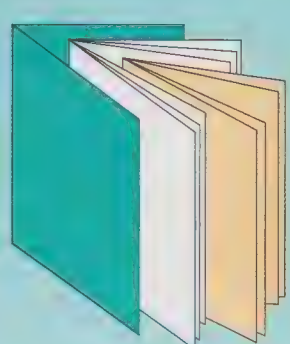


Pocket fold on back cover



Six-page Z-fold with different text stocks. double-stitched



Flysheet with two different stocks and short cut pages

Separate insert of text stock in center of book

Can You Make Money in the Country?

Advice for designers and illustrators who are thinking about jumping off the beaten path or who have already made the leap.

By Cameron S. Foote

Where's your personal Shangri-la? I'll hazard a guess it is far, far from the maddening crowd. Ever wonder whether you could actually live and work there? Intriguing thought, isn't it? Or maybe you're not interested in some vaguely idyllic lifestyle; you just want to be able to use your talent to support yourself where you now live. Unfortunately, you happen to live in East Backwater.

Is it possible? It would be nice if the simple answer were "yes, it's easy." But this being the real world, there are only complex answers, some not so hopeful.

SOME HARD TRUTHS

Most commercial creativity is focused primarily in metropolitan areas. Like any other industry, ours needs raw materials to operate, and metropolitan areas are where many of our raw materials (clients) are found. The bigger the area, the more raw materials there are, the more we can prosper.

But, you may say, my small business doesn't need much raw material; with only a few clients I can do very well. Certainly, there are a few potential clients everywhere.

True, but your local clients may not provide assignments which challenge you and allow you to do work that is creatively satisfying. And these clients may not have budgets that will allow you to charge what's necessary to keep yourself in business, even acknowledging that your costs probably will be a little lower in your isolated area.

But could you *live* in Shangri-La or East Backwater and *serve* metropolitan-area clients through electronic connections? After all, today a telephone call from virtually anywhere will sound like it came from next door. A modemed or faxed message can go halfway around the world in seconds. Express delivery services can have work delivered the very next day.

Again, yes, but a qualified yes. Because we provide creativity, a very subjectively evaluated product, most good assignments require a client who is personally comfortable with us. This usually requires an ongoing face-to-face relationship. For most graphic designers, the need to maintain personal contact with clients is essential. For illustrators, too, it is important unless he or she has a good rep, and a big reputation.

The ability to operate in an electronic home office far removed from clients is sometimes oversold, mostly by people who have never tried it. It *is* possible. But many clients with challenging projects and healthy budgets demand today what they've always demanded—personal attention and service.

What about the possibility of an illustra-

Illustration by Rick Sealock

tor selling his or her art to consumers? My experience is that he or she will have to be very talented, very prolific, and very lucky to be self-supporting. By and large, this work commands a fraction of what is paid for commercial illustration taking the same time and effort. It is seldom enough to live on. (Consider: Is it possible to eke out a living when a painting you worked on for a whole week sells for only $300?)

Now if all this sounds terribly negative, it is intended to inject a dose of reality into a myth that I've heard among creatives around the country. That is, that today it is at last possible for everyone to make a living and do exciting work practically anywhere. Ah, that it were true. For now, anyway, most of us still have to be within easy visiting distance of clients, most of whom are located in metropolitan areas.

WHAT IF YOU HAVE NO CHOICE?

Some of us, however, don't have an option on where we live and work. By choice or otherwise, we're already situated away from much of the creative action. Is it possible to build a viable business and be financially successful?

The only honest answer I can provide is that it will be difficult. Many discussions I've had with those who have made it in rural areas indicate that, on average they've had to work harder for less money. They've also had to be more flexible than their big-city counterparts. And, unfortunately, I know many who have tried, but who have not been successful. It used to be said if you could make it in The Big City, you could make it anywhere. Now it apparently is just the opposite.

So the first necessity of working successfully in a rural area is to recognize right up front that it will be more difficult, and to be prepared. That having been said, let's consider how to do it.

INGREDIENTS OF LOCAL SUCCESS

The following tips may help increase the odds for your success.

Adapt to the local environment. The ability to be flexible and adapt to the needs of the local market is the most important single ingredient in rural success. Because clients can be fewer and offer less sophisticated

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assignments, local character, traditions, and style have much more influence on business than do any national creative standards. Nationally recognized working procedures and pricing turn out to be only as appropriate as a given creative's ability to convince a client of their suitability.

Further, unlike metropolitan areas where the answer to unsophisticated clients is often to ignore them and go after better educated ones, out in the country giving up any client may mean giving up an irreplaceable opportunity.

Emphasize marketing skills. For designers, success in rural areas usually demands more of an emphasis to clients on business-building than on pure creative talent. Being able to solve a broad range of communications challenges is usually more important to clients than creative excellence.

This often requires an ability to stop thinking parochially as a designer and to start thinking catholically as a business person who provides a range of marketing services. Although these services may be focused around your particular talent or specialty, many clients have to be offered a full menu.

Be a generalist. The more communications/creative tasks you can undertake, the better off you'll be; the more specialized your talent, the worse off. The ideal is a one-person, full-service marketing communications outfit. Other creative talents can be difficult to find, as well as too expensive for most assignments.

So the bad news is that to succeed you'll probably have to be someone who can do a passable job at everything – strategy, writing, design, and photography, as well as such occasional tasks as placing ads or coordinating mailings. The good news is that with several good computer programs to help, you probably can get by with less than excellent skills in your non-specialty areas.

Know your market. The normal market area for most creatives is within a 50-mile radius of where they work. In very remote locations it may be possible to stretch this to 75 or even 100 miles for a really good client, but the farther one has to go for business, the less profitable it becomes. Some freelances have demonstrated that it is possible to solicit and service new business in distant cities, but they are the exception. Don't count on it.

Given the paucity of local clients, it is important to leave no stone unturned. Look at your market, identify each potential client, and set your sights on calling each and every one at least once a year. Although perseverance in making sales calls is a beneficial attribute even in metropolitan markets, in rural markets it is often the difference between success and failure.

Have a plan for dealing with isolation. If you

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work by yourself, keep in mind that after lack of income, nothing is more responsible for failure than the loneliness of working alone.

Here are some suggestions other creatives have passed along on how to combat loneliness:

- Start every day by going out for coffee.
- Plan one or more social lunches every week.
- Rent a shared office in an "executive suites" building (they're located almost everywhere).
- Join the at-large chapter of the Graphic Artist Guild (212-463-7730) or the American Institute of Graphic Arts (212-752-0813).
- Join the closest big-city creative club and travel in for monthly meetings.
- Join local business clubs (The Rotary, for example).
- Tie in to one of the electronic network forums (such as CompuServe).
- Teach at the local community college.

Cultivate city connections. Clients who know you are easier to sell to than clients who don't, and city business is usually more profitable than country business. These two truths are why it is imperative to maintain and cultivate any city connections you already have.

Based upon your reputation, some city-based clients will agree to work by telephone, fax, and courier service. So anytime you are back in the city, make sure you call on all your old friends and clients to let them know what you are presently up to.

Get a city rep. If you're an illustrator with a truly distinctive in-demand style, and have a good rep, you are one of the few creatives who can work just about anywhere. The key to success, though, is your rep. Write letters and make phone calls until you connect. Also, it probably will be beneficial (and the rep may require you) to take out space in a creative directories, such as *Illustrat* · *Showcase* or the *Workbook*. ■

Editor's Note: Part II of this article, how rural business is different and how it affects your style and pricing, will appear in the next issue.

Cameron Foote is Editor of Creative Business, *"The How to Succeed Newsletter for the Freelance and Small Studio." He also presents the popular nationwide workshops, "How to Make it as a Freelance," "How to Charge What You're Worth," and "How to Sell Creative Services." This article was condensed from material that originally appeared in the* Creative Business *newsletter.*

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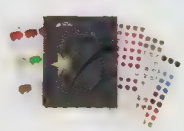

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Edward Penfield: The Power of Simplicity

The vivid designs of this master craftsman launched the golden age of American posters.

By Frederic B. Taraba

"We are a bit tired of the very serious nowadays, and a little frivolity is refreshing; and yet frivolity to be successful must be most thoroughly studied." So wrote Edward Penfield in the introduction to the 1896 book, *Posters in Miniature*.

In looking at the work of Penfield today, we find less of what strikes us as frivolous and more of a keen sense of design and composition. The *Art Center Bulletin* of April 1925 remembered his contribution to illustrative art this way: "To everything he produced Penfield brought his great gifts of design and draftsmanship, a wonderful sincerity that never faltered, and a beautiful humbleness of spirit." He was undoubtedly a major influence in American art, particularly through his poster creations. As early as 1894, just a year and a half after Penfield began his series of monthly images for *Harper's*, his work was heralded by *Publisher's Weekly*: "The advertising poster has within recent years actually soared into the regions of art."

Penfield was among the first wave of American commercial designers to form independent studios. As such he became something of a celebrity, much more than an anonymous hand working on location. The 1890s saw an increase in many types of commercial activity, including improved distribution of magazines on a national level. Through his keen, straightforward approach to design, Penfield was able to parlay these factors into national prominence.

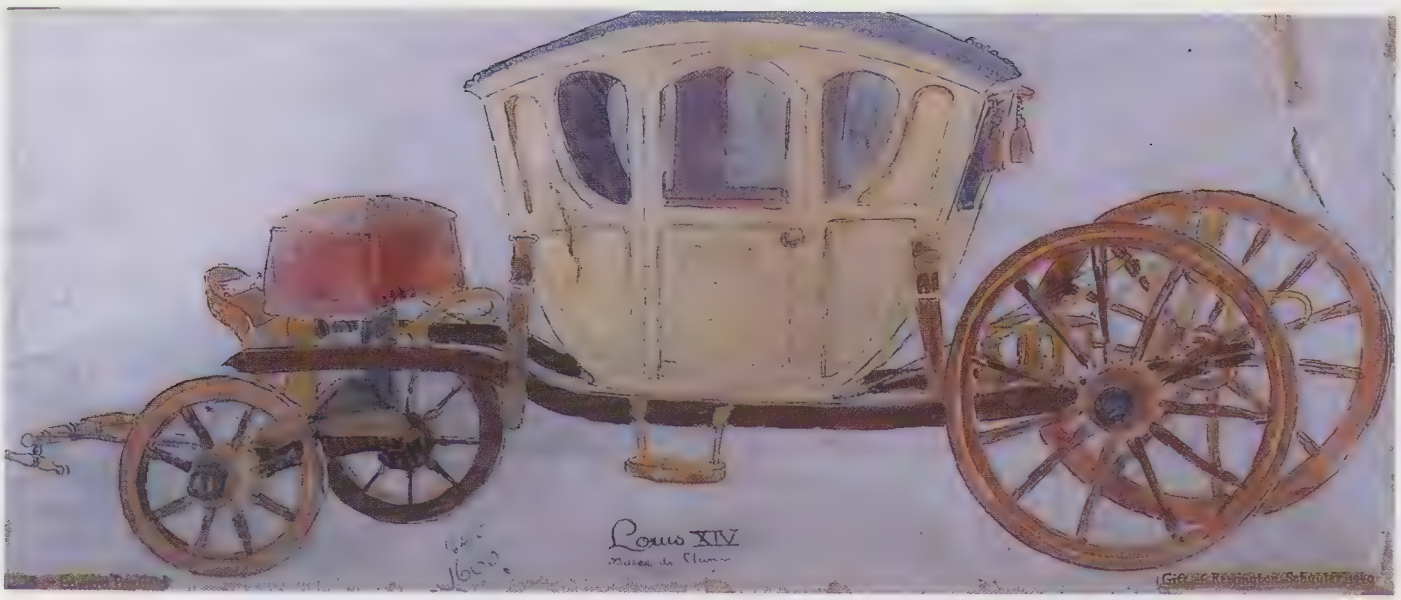
BOLD COLOR

In the introduction to *Posters in Miniature*, Penfield writes: "A poster should tell its story at once – a design that needs study is not a poster, no matter how well it is executed." The power of posters was based, according to Charles M. Price in his 1913 landmark volume *Posters*, on "the direct appeal to the senses, without the tax of study and decipherment." To achieve immediate communication, Penfield employed "large flat areas of color, showing figures and objects floating in the picture plane rather than . . . in a specified setting."

Achieving direct, simple visual communication, however, is not a simple matter. In *Posters in Miniature* Penfield observes, "Some posters consisting of

Photos by Jill and Jim Pratzon

Typical of the posters Penfield created for *Harper's* was the appeal to the sensibilities of the readership. The subject is clearly a person of taste, wealth, and discernment. The flat planes of color and slightly out-of-balance composition are as eye-catching and as visually stimulating now as when the piece was created nearly a century ago. (Collection of Society of Illustrators Museum of American Illustration.)



Penfield communicated so efficiently because he knew which details were unnecessary. This working drawing (top) shows finer detailing than most of his finished work. The artist was an expert on all types of horse-drawn vehicles. It was frequently through his understanding of horse-drawn transportation that he was able to consistently present a graphically pleasing, simplistic whole. (Collection of Society of Illustrators Museum of American Illustration.)

Details are kept, as usual, at a bare minimum (bottom). The scene is made timeless through the omission of any real sense of background. Penfield created texture in the coachman's blanket by masking out the flat areas of color and spattering directly onto the brown plate. He was also a great letterer — his abbreviation of the month allows the lettering to hold its own without overwhelming the final image. (Photo courtesy of Illustration House, Inc.)

but a few lines and containing but a few broad masses of color require a dozen drawings before simplicity and harmony of color are obtained."

The creation of Penfield's bold masses of color was aided by advances in the area of chromolithography, in which fields of color are created on press. As such, his poster designs were essentially preliminaries to the production of the final work, the poster itself. The requirement of mixing inks on press dovetailed nicely with the contemporary influence of the Arts and Crafts movement and its focus on the prominence of the artist's hand in the finished product.

HIS METHOD

After numerous preliminary sketches, Penfield would do a master drawing in pen-and-ink and brush, creating the heavy outlines associated with his work. He would then color the composition with watercolor, sometimes transparent but frequently opaque, essentially making a map for the printing press. The next step would be to lay tracing paper over the master, one sheet for each color that would appear in the finished image. These were diagrams for the zinc plates used on press.

Since the posters had to be run through the press for each color, the thick, black outlines were particularly useful in keeping the color fields in register. During his art editorship at *Harper's*, Penfield would always be on hand to supervise the mixing of inks while his poster creations were on press. His abilities as a letterer meant that the posters remained a unified whole, further heightening their readability.

Penfield's hands-on approach led the noted art critic Royal Cortissoz to comment in *The New York Herald-Tribune* of May 28, 1926, "He took his job seriously, but never took himself seriously."

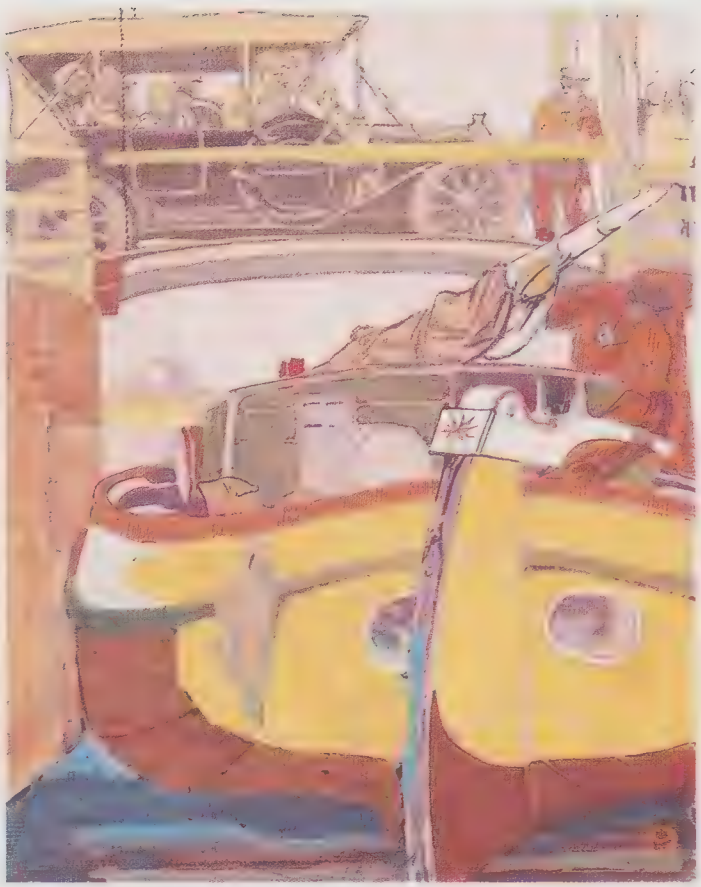
His taking the "job" seriously

On this magazine cover, probably *Collier's* circa 1910, the huge flat expanse of white makes the polar bear a perfect subject for Penfield's style of minimal articulation. Here he pays homage to the bold design themes of Northwest Coast Indian art. (Photo courtesy of Illustration House, Inc.)

Penfield's love for animals comes through in much of his work. Here the plowman is secondary to the horse and the rooster. Penfield is less concerned with portraying the typical *Harper's* reader than in other periods of his long association with the magazine, a freedom he was able to allow himself as art editor. (Photo courtesy of Illustration House, Inc.)

When his editorship at *Harper's* came to an end, Penfield was free to concentrate on other interests, including travel to Holland, from which came the inspiration for his *Holland Sketches*, published by Scribner's in 1907. The strong graphic design sense at the heart of Penfield's look is honed to provide more detail than is found, for example, in the advertising posters. (Collection of Society of Illustrators Museum of American Illustration.)

In retrospect, Penfield seems more aware than many other illustrators of his influences. In 1918 he created, for the Beck Engraving Company of Philadelphia, a calendar based on the *Farmer's Almanac* of 1843. His black-and-white drawings for the calendar hearken to an earlier, hard-edged style, with, perhaps a bit of the influence of Winslow Homer and Jean Francois Millet. (Photo courtesy of Illustration House, Inc.)



May

extended well beyond being on press for the production of his posters. He was a great believer in observing his subjects firsthand. Cortissoz goes on to comment: "When he made his Dutch and Spanish drawings [published by Scribner's in book form in 1907 and 1911, respectively] he entered thoroughly into the spirit of his themes and did some of his best work . . . . He was never the technical virtuoso alone. Humanity was always breaking into his world."

THE PENFIELD LOOK

Reviewing the Poster Calendar of 1897, Price writes: "There are no confusing elements of composition—no puzzling distances or distracting backgrounds. All the action is at the front of the stage, and any accessories that appear are so skillfully subordinated as to detract in no measure from the simplicity of motive and directness of story as expressed by the main figures . . . . Every one of these posters breathes of a largeness and freedom peculiarly adapting them for purposes of outdoor advertising."

Penfield is also credited with bringing abstraction to commercial art through his boldly simplified shapes. Typical of the *Harper's* posters designs, the edges of figures frequently extend outside the image, and lettering becomes an integral part of the composition. The posters typically show the well-heeled, literate, somewhat aloof stratum of the population which made up the core of *Harper's* readership.

In his book *American Poster Renaissance*, Victor Margolin compares the subjects of Penfield's posters with those of Maxfield Parrish and his followers: "The subjects of their paintings, lithographs, and posters were likely to be their own families rather than the nymphs, dwarfs, and angels preferred by the decorative artists." This concentration on ordinary people Cortissoz describes as Pen-

field's "intense Americanism."

This "Americanism" is the distillation of a number of influences, including the casual poses found in Japanese prints, the hand-craftsmanship of the Arts and Crafts movement, Parisian chic, and London poise. All of these sensibilities are distilled in Penfield's best work. Of the Great Arrow poster, Price comments, "Yet there is the whole atmosphere of the place and the hour and the people — the accessories are consummately handled to bring to one's mind in the simplest terms a picture of a scene which could be only a confused medley in literal delineation."

INFLUENCES

Himself a major influence in American art, Penfield drew his own inspiration from varied sources. In addition to 18th-century Japanese compositional precepts and the Arts and Crafts movement, Penfield was clearly enamored of the European Impressionist poster-makers of the 1880s and 1890s. Price traces another source of Penfield's look to "the treatment of groups of figures on the Egyptian sarcophagi in the Metropolitan Museum, a treatment bold and flat of mass, with cleverly contrasted colors and heavy black outlines."

Penfield was one of a handful of vanguard American image-makers who forever altered the way we look at graphic art; his influence was recognized from the beginning and continues to be heralded today. Victor Margolin writes, "Critics usually date the beginning of the American poster movement from the appearance of Penfield's *Harper's* posters beginning in 1893." In 1913, while Penfield was still active, Price said his work "awaked in the American public a taste for better things" and called his work "of significance unequaled by that of any other designer . . . . Each [poster] was a shot fired in a steadily winning battle."

His influence reaches well beyond the place of posters in art history. Margolin cites the influence of Penfield and a handful of others, proclaiming: "The American poster renaissance was brief but its effect on the visual arts was permanent . . . . The enthusiasm for the artistic poster may also be seen as an early phase of the loosening of academic ties that culminated in the total freedom of the 1913 Armory Show."

HIS LIFE

Edward Penfield was born in Brooklyn in 1866. His artistic studies centered at The Art Student's League, where he studied intermittently under George deForest Brush. As a student he created his first design for *Harper's* and was appointed art editor in 1891. The series of monthly posters which brought him fame began in 1893.

When his tenure at *Harper's* came to an end he created *Holland Sketches* and *Spanish Sketches*, based on his travels in these two countries, and illustrated children's books for, among others, John Kendrick Bangs. He also taught at the Art Student's League, teaching a popular course on design with Frederic W. Goudy.

Throughout his life he held an intense interest in coach design and amassed a large collection of horse-drawn vehicles. Affiliated with many of the prominent arts organizations of his day, Penfield served as president of the Society of Illustrators and belonged to the American Watercolor Society, the Guild of Freelance Artists, and the Salmagundi Club. Further, he was co-founder of the Art Center in New York City, which served as an umbrella organization for exhibiting artists. In his later years he served as Commissioner of Streets in Pelham Manor, N.Y., in which capacity he was dubbed "a perfectionist" by his neighbor, fellow artist Frederic Remington. (For information on this master's life and work, refer to "Remington: An American Original," Vol. 5, No. 1, January 1989.)

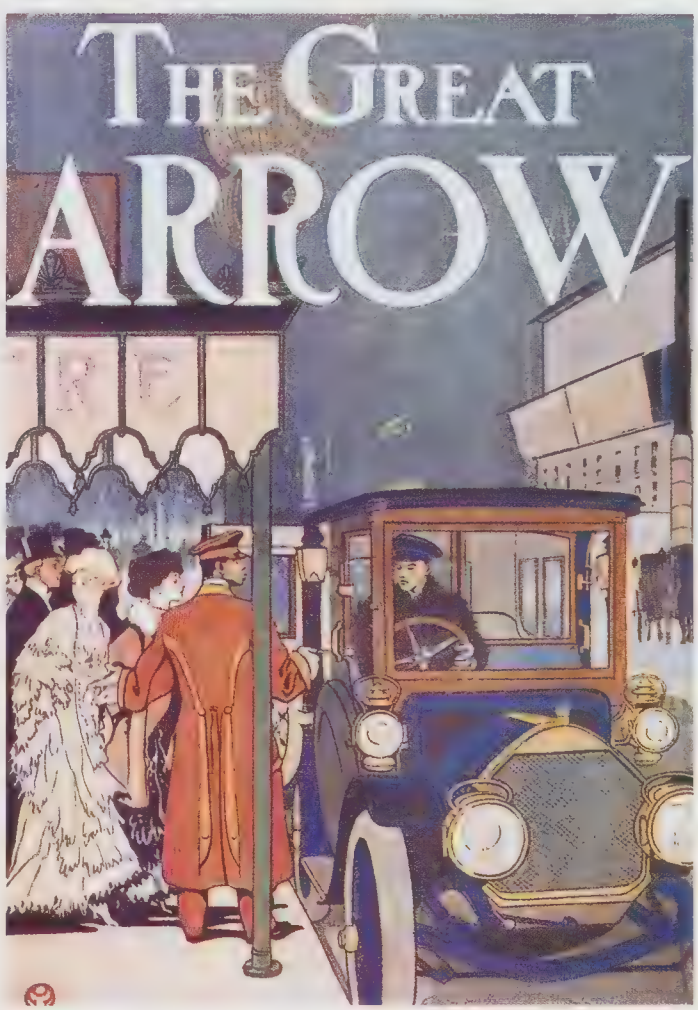
The figure echoes the rhythm and mass of the windmill. It is the relationship between the two which makes this a strong, evocative picture. (Photo courtesy of Illustration House, Inc.)

CLIENTS

Although his work is most often associated with the monthly posters he created for *Harper's Monthly*, Penfield also illustrated covers and interiors for other prominent publications, including *Collier's*, *Life*, *Ladies' Home Journal*, *The Saturday Evening Post*, *Scribner's*, and *Metropolitan Magazine*.

In addition, the master's style was readily adaptable to use in advertising. Price writes: "Whether the purveyor has for sale an art tome or a laundry soap matters little with Mr. Penfield, so that he has a free hand when called upon to symbolize an object in the universal

Compared to the figure with the windmill, this image is less successful. Without a large figure to anchor the composition, our eye tends to drift from one detail to another. Though the figures are well articulated, the background in this picture reads more like a movie set than a true locale. (Photo courtesy of Illustration House, Inc.)



His ability to create a complex scene with a minimum of details, as in this advertising poster for Pierce Arrow Automobiles, established Penfield as a major force in the American poster aesthetic. Each detail here serves a purpose, from the red of the doorman's coat to the backward glance of the woman leaving the theater, from the extension of the front end of the car beyond the picture plane to the lights in the distant background — nothing escapes Penfield's attention. Showing how not to get bogged down in extraneous detail became the artist's most enduring contribution to American graphic art. (Photo courtesy of Illustration House, Inc.)

language of line and color." Among those clients who took advantage of his talents were Aetna Dynamite, Stearns, Orient and Northampton Bicycles, Nabisco, Heinz, Arrow, Kodak, Pierce Arrow Automobiles, Hart, Schaffner and Marx, and numerous calendar publishers. Penfield was also among the illustrators who, through the Division of Pictorial Publicity, contributed their work to the war effort during World War I, helping to sell the idea of U.S. intervention to the American people.

His imagery is as unmitigated and effective today as it was in 1913, when Price wrote that Penfield's work had "an excellence . . . . which has defied the years that have elapsed since their production to fade their charm in any way." ■

Frederic B. Taraba is assistant director of Illustration House, a New York City gallery and auction house specializing in American illustration of the past century.

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The 'New' Business of Graphic Design

Three designers survey a changing field and suggest strategies for surviving and thriving in the Information Age.

By Ed Gold

"Where it counts, graphic design hasn't really changed all that much."

— Ed Gold

Much has been said about the incredible changes that have taken place in our profession. Opinions generally range from "Golly, isn't it great that we have all these toys to play with!" to "Ah, for the good old days, when men were men and rubber cement was rubber cement."

Although I have to admit that I do miss those days when I used to walk around with a mild "buzz" from the open jars of rubber cement, I certainly don't miss the endless hours of carefully copyfitting page after page of typewritten text, or the all-nighters doing mechanicals or putting together tight comps, using complex combinations of transfer letters, silk-screened pages, stats of all sizes, and dozens of color overlays.

In fact, there is very little about the good old days I do miss, but not just because the new tools are so much better than the old ones. I like the fact that the new tools give me the opportunity to avoid some middlemen, if I choose – and it certainly doesn't hurt that I can now charge for some services I couldn't have charged for in the past. On the other hand, I could easily give up all these new gizmos and go back to working without them. My greatest joy has always come from solving design problems, not playing with the tools.

The most important reason I don't miss the old days is that, where it counts, graphic design really hasn't changed all that much.

Regardless of the tools, designers still have to find ways to stand out from the crowd and bring projects in. They still have to work their tails off to solve design problems in exciting, creative ways. They still have to persuade clients that their proposed solutions will do the job. They still have to keep their costs under control and get paid quickly and fairly for the work they do.

The In-house Challenge There was a time when many designers got the bulk of their jobs simply because the work needed to be done and the clients didn't have the time, talent, knowledge, or inclination to actually do it themselves.

Today, with the help of computers, clients can easily set up in-house departments to produce materials more quickly and less expensively than if they sent the work out. It is fashionable in the design community to point out that clients who try to set up in-house design departments usually underestimate the amount of aggravation and expense needed to make the department function well, and overestimate the quality of the work that will be produced.

To borrow a phrase, read my lips: Designers who think all these client-created design departments will soon go the way of the dodo are dead wrong.

Whether it's because clients are more patient, more determined, or have even less taste than designers wish to concede, the fact is that the number of in-house departments has actually increased, and most companies believe that the quality of design they are getting is "good enough." It is irrelevant that the work is good, bad, or indifferent. The effect is the same: fewer jobs and less income for us.

Quick Start-up The picture gets even gloomier when one considers that almost anyone who is willing to invest in a Mac can compete for many projects not being produced in-house. Young designers have always been able to get a few freelance jobs by underpricing professional design firms; but today, designers at all levels of talent and experience, can compete more aggressively than ever. The recession has actually made it easier for small design firms and young designers to compete for jobs, because corporations are under pressure to look for less expensive suppliers.

I, for one, couldn't be happier. All this competition has forced designers to get their minds off mere growth and back where they always belonged – doing the most creative work possible.

And design firms that have neither the talent nor the will to give a client more than he or she can get in-house don't have much of a future.

At the Grafix Conference this past December in New York City, I had the privilege to be on a *Step-By-Step Graphics*-sponsored panel with Ellen Shapiro and John Waters, two well-respected, experienced designers who have different perspectives on how much the new business of graphic design differs from the old, and how much it is the same. Here is some of what they had to say.

ELLEN SHAPIRO

Today I am happy to report that our business is on the upswing again — finally. I'm sure that many of you thought that the more established or more well-known designers had it easier than most designers during the recession. For me at least, that's not true at all.

I started my business in 1976, and over the next ten years it grew about 17 percent a year. Unwittingly, I made the mistake of accepting such growth as a given.

Along came the stock market crash of October 1987 — the end of the magic carpet ride. Some of my best clients simply disappeared, companies were acquired or merged, departments eliminated, communications managers fired. To add to the problem, the age of desktop publishing was born at the same time. Many of our bread-and-butter jobs, like monthly and bimonthly company magazines, began to be produced in-house.

The combination of the stock market crash, the recession that quickly followed it, and the introduction of desktop publishing hit my company with a triple whammy. Instead of the 15 to 20 percent growth my business plans were based on, volume and profits dropped. By 1989 I had to restructure the business to avoid going out of business.

Over the next few years, however, I rebuilt the company. During that time I learned five important lessons that I would like to pass on to you to help you survive in the new business of graphic design.

Lesson 1: Keep overhead down. I examined every cost in the business and asked, "Do we really need this?" In many cases the answer was, "No." It was much tougher to part with valued employees, but today I have only two full-time employees. I use freelancers as often as necessary. My offices are a lot smaller. They are still attractive, but certainly not the showplaces they used to be. Frankly, I don't think clients care very much about how a designer's office looks. They are more interested in the quality of work produced and the results this work gets for them. I have to say that I am much happier now and, interestingly, I have more work than ever. I'm also convinced that my clients are happier, too, because they know I'm the one who is working on their jobs.

Lesson 2: You can't run away from computers. I was dragged, kicking and screaming, into the Macintosh age. Today I could not live without a Mac, a tool that has allowed me to create a different kind of a business than the one I ran for more than ten years.

I am a writer as well as a designer, and, with the aid of a computer, I can now write, design, and typeset all in one operation. I am selling and producing a total product, one that doesn't force the client to hire an outside writer. This means I never have to design to fit someone else's manuscript or ideas. It's total freedom.

Like it or not, employers can now get along with fewer employees. The simple fact is, computers have freed employers from dependence on an army of "hands" needed to prepare comps and mechanicals.

I believe the highest price designers have paid for their acceptance of computers is that much of the stuff looks alike. Sometimes it seems as if everybody is using the same graphic tricks: zigzags, little dogs, reverse black and white, fields of color. Come on, guys. You are supposedly being paid for your original thinking!

Lesson 3: You've got to work hard, for long hours. One reason my clients are happy is that they always know where they can find me — slaving over my computer from 9 a.m. to 9 p.m.

A word of advice to all young designers: You will never make it in the new business of graphic design if you aren't willing to put your job before your dates or your workouts at the gym. When the project demands it, you've got to be there.

Lesson 4: The design business is a business, so treat it as one. None of the stuff I do could happen without detailed business proposals and good contracts. Our bills go out like clockwork, after each phase of a job is completed. And we do everything

"The design business is just too unpredictable to be in debt."

— Ellen Shapiro

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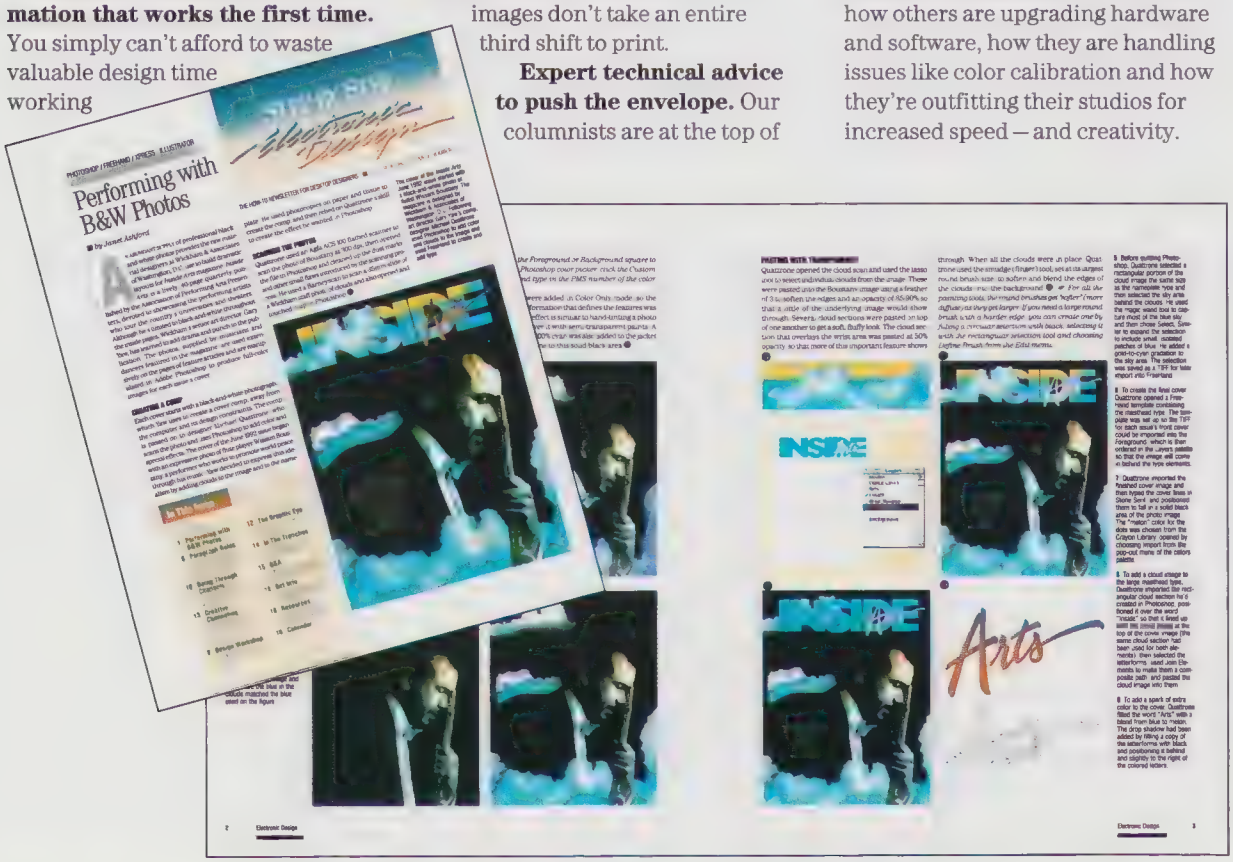

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humanly possible to see to it that the money comes in quickly. I want it in Shapiro Design's bank account, not the client's.

In 1989 I learned the hardest lesson of all: If you want to stay in business, you have to know at all times precisely where your business stands financially. Once a week my part-time bookkeeper pays all the bills, gives me weekly accounts receivable and accounts payable reports, tells me exactly how much money we have in the bank and, within reason, how much money we can expect to collect over the next six months.

I learned another tough lesson about money: The design business is just too unpredictable to be in debt. I manage my business on a cash-and-carry basis. If I can't pay cash for something, I don't buy it.

I always separate money collected for fees and money collected to be paid to photographers, printers and other vendors when their bills are received. This way, I never have to borrow money to pay these bills.

One more word of advice: Never, ever, use money put aside for Uncle Sam to pay overhead!

Lesson 5: Service, service, and more service. Be there when clients call or at least return their calls promptly. Respond to their needs, but without letting them push you around or abuse you (it takes years to learn the difference). Meet or beat all your deadlines. Even if a client knows you're working on other projects, make him think that his project is the one you care about most. Be available for meetings when clients need you, not when it's most convenient for you.

"Designers are in an ideal position to become the scribes of the 21st century."

—John Waters

A lot of meetings can be avoided or shortened if you take the time to ask a few important questions. And, you'll be surprised at the number of times a problem can be solved with a simple phone call. Always be prepared for phone calls and meetings. Have all your material in front of you. Take notes or tape record the meeting or conversation.

Proofread everything that goes out. In the client's mind, you're not supposed to be infallible, just perfect. Remember, there are always other designers calling on your clients, trying to convince them that they can do a better job than you. Don't make their life easy for them.

To those of you who are looking for a job in graphic design: Your portfolio has to show that you can do terrific design, but if that's all it shows, it may not get you the job. On the other hand, if your portfolio shows that you know how to manage complex projects, supervise production, keep meticulous track of countless details and work really, really hard, then I can predict that you will be in demand.

JOHN WATERS

For years education was based on reading, writing, and arithmetic. But the three Rs don't cut it anymore.

To the three Rs, I would add MMVC: movies, music, video, and computers, knowledge of which has become an essential part of the "educated person."

A New Language Anyone tracking the amount of time people spend watching television must agree that, like it or not, images have become the dominant language that we use to communicate.

There is no question that an enormous number of changes have taken place in the design profession over the last few years: improvements in technology, the recession, increased competition, changing design standards, the higher cost of getting into and running a design business, to name a few. But all the changes we've seen in the last several years probably don't hold a candle to those we're going to be seeing in the next five to seven years.

Take compression technology, for example. It wasn't too many years ago that the average household received three or four television stations. Within only a year or two, compression technology will give the average household access to more than 500 channels. We're already having a hard time choosing among the number of stations we get. How in the world are we going to choose among 500?

Informed people have been complaining about this information overload for years. Peter Drucker, the management guru, has said, "A database . . . is not information. It is information's ore. For raw material to become information, it must be organized to a task. Directed toward a specific performance. Applied to a decision."

To my way of thinking, that's exactly what designers do and what they have always done. They look at a body of information that comes in from different sources, examine it from every angle, and synthesize it into an entirely new form. The need for people who can do this is increasingly critical.

Information Wayfinding In the same article, Drucker goes on to ask four questions of organizations. I believe designers should be asking four similar questions of themselves and of their businesses: What are we trying to accomplish? What information do we need to do it? When do we need it? Where do we get it?

These are simple questions, but, with so much information at our fingertips, we often find ourselves working from data we don't need or that has no bearing on what we are trying to accomplish.

The Society of Environmental Graphic Designers uses the term "wayfinding." It means creating a system to help people find their way through places like exhibits, buildings, and airports. I think the term might also be applied to helping people find their way through mazes of information.

What I believe we need is a kind of a "global information highway system," similar to the highway system developed in this country in the '40s [illegible]

A Very Special Swedish Magazine For Macintosh Designers

MAC ART & DESIGN

PAGE 1

MAC ART & DESIGN is a magazine for the professional artist and graphic designer working exclusively on the Macintosh and specializing in a higher level of design. Created and published by graphic designer Anders F Rönnblom and photographer Mariann Eklund of the Swedish design bureau Studio Matchbox, MA& D knows extremely well what to feature and how to address specific topics concerning digital painting and drawing, image processing and prepress matters. MA&D is a gallery of all kinds of digital art and design, as well as a source and guide with numerous tips and advices. Printed on high-quality paper and featuring 28 pages in four color, MA&D is produced entirely on a Macintosh and a Scitex system. MA&D is published quarterly and could be subscribed to through Roto-Vision S.A., Route Suisse 9, CH-1295 Mies, Switzerland. Telephone: 41-22-755 30 55. Fax: 41-22-755 40 72. Art submissions and letters to the Editor should be addressed to Mac Art & Design, Studio Matchbox, Norrbackagatan 8, S-113 41 Stockholm, Sweden.

Studio Matchbox, founded in 1975 is one of Sweden's most prominent digital design bureaus, specializing in advanced graphic design and image processing, and Matchbox artwork can be found on the newly released CD-ROM for the Adobe Photoshop 2.5 upgrade.

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Circle 18 on Information Card

When this system is developed, who will be the new Mobils, Texacos, and Goodyears? Which will be the new mega-industries?

Beyond the Page I believe these are the areas designers should be looking toward for their futures. All of us have a tendency to look at the world in terms of little rectangles. The cover of a book. A poster. A spread. Designers should be looking beyond these rectangles and even beyond the printed page. There will be a whole world of new "pages" we will be looking at in the next few years.

I think that designers are in an ideal position to become the scribes of the 21st century. In a sense, writing the scripts for the next society, using new languages in a whole range of new media.

ED GOLD SUMS UP

A final thought: While it's obvious that none of us will be able to get out of the way of changes in technology over the next few years, it is equally obvious that these changes should never be the driving force behind the basic marketing decisions all designers have to make. Regardless of the tools and techniques being used, a designer's thinking process of analysis, synthesis and solution will never change, and that's what clients really hire us to do. ■

Ed Gold is a professor in the Yale Gordon College of Liberal Arts English Department in the Publication Design Program at the University of Baltimore.

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Send or fax by July 30 to: Step-By-Step Computer Artist Exhibition Tour, 6000 N. Forest Park Dr. Peoria, IL 61614: FAX 309-698-0831

Reference Shelf

Reviews of the latest and standard titles imparting how-to and career aid information.

Borrowed Design

The professional graphic designer walks the fine line between borrowing and stealing every day. Every day you are inspired by popular culture, past history, the work of others. But when you "appropriate" from these influences to create your own "originals," how comfortable do you feel? Are you left wondering whether you went too far? Here is book that helps you sort out this thorny issue of influence vs. plagiarism, borrowing vs. stealing.

Written by Steven Heller and Julie Lasky, "Borrowed Design: Use and Abuse of Historical Form," does a good job of defining exactly what influence and plagiarism are, and what they are not. Through numerous examples, you learn how designers today are adopting historical elements and forms from yesterday—some appropriately and others perhaps inappropriately. An entire chapter is devoted to the overt borrowing of recognizable styles in work produced "within the past five years, over the crest of Post-modernism's revival-mania," as the authors put it.

Although you might find yourself disagreeing with some of their picks, you'll enjoy the healthy journey Heller and Lasky map out as you explore styles like Cassandre revisited and retro-realism, the bonehead style, vernacular-mania, and many others.

Van Nostrand Reinhold, 115 Fifth Ave., New York, NY 10003; 182 pages; $29.95.

Treasury of Alphabets and Lettering

First published in English in 1966, this sourcebook contains 150 complete alphabets, each selected by master typographer and letterer Jan Tschichold for

Printing Paper Resources

Contact your local paper merchant or write to the paper manufacturer for copies of the following inspirational, informational, and technical resources.

Passport to Russia (For examples of four-color photography printed on colored, flecked stock.) Even without using opaque inks or a base of varnish to seal the colored, uncoated sheets, the photography in this oversized promo is remarkably true to life. (Cross Pointe Paper Corp., 1295 Bandana Blvd. North, St. Paul MN 55108.)

Post Perfect Resource Kit (For up-to-date postal regulations affecting business correspondence.) A thoughtful, slim package, this promotion includes a see-through template for designing business envelopes so that they work well with automated postal equipment. (Crane Business Papers, Dalton, GA 01226.)

Electrifying (For samples of fluorescent inks printed on fluorescent papers.) Break out the shades – some of these color combinations could cause retinal damage. Art by Dan Chickinelli, Bill Mayer, Dan Picasso, Jody Winger, and Jose Ortega is included. (Cross Pointe Paper Corp., 1295 Bandana Blvd. North, St. Paul MN 55108.)

Paper Test Form No. 1 and *Cut-Size Samplers* (For a test of four-color and match-color printing on a smooth, uncoated stock.) James River technicians share the test form they use to study the printability and performance of various paper stocks. You'll learn how to use six-color and solid-color control bars, a dot size comparator, three-color gray bars, and a dot gain scale, among other printing target tests. The Cut-Size Samplers showcase James River printing papers in 8½ x 11-inch cut sizes, ideal for draw-down or laser-printer testing. (James River Premium Printing Papers, 145 James Way, Southampton, PA 18966.)

Equinox (For samples of thermography, foil stamping, metallic and match-color printing, and embossing, all on a 100 percent recycled stock [50 percent post-consumer].) Designed by Pentagram, this promotion is full of facts on cosmic order. For instance, June may be a favorite month for weddings because of its delicious weather and fragrant blooms, but earlier agrarian societies had a more practical reason: A June bride was likely to bear her first child by early spring and recover in time to help with the harvest. (Simpson Paper Company, One Post St., San Francisco, CA 94104.)

SPectraTech Business Papers (For samples of coated and uncoated sheets from the Scott Paper business papers line.) Here is another kit handy for testing ink colors or for running through the laser printer. (Scott Paper Company, 225 Franklin St., Boston, MA 02110.)

its innate and lasting beauty. This edition also features a concise introduction by designer Ben Rosen, who brings the master's theories into the '90s.

Tschichold's writing still shines: His views of spacing, layout, capitals, lower case letters, and lettering in general are to the point. Not every graphic designer today would agree with his approaches, but his view of lettering as art is still noble and worthy.

The type showings themselves include faces as familiar as Caslon and Bodoni, as well as lesser-known fonts, such as *Gras Vibert* and Firmin Didot. Especially interesting are the unnamed faces, those inscribed in stone or lettered on ancient, illuminated documents. All are a firm reminder that, despite the advent of electronic type, "past is prologue," in Rosen's (and Shakespeare's) words. *Design Press, 11 W. 19th St., New York, NY 10011; 236 pages, $29.95.*

Understanding Hypermedia

Here's a book that actually examines the tools of hypermedia (video, graphics, text, music, and animation), and shows how the technology can be used in education, point of information sites, corporate presentation, and entertainment.

This non-technical guide, written by Bob Cotton and Richard Oliver, British graphic designers and hypermedia experts, is ideal for graphic designers who have seen what is coming, and in some cases, what is already here. In addition to the many projects detailed, a quick read through the book's glossary is an excellent primer to hypermedia, "from multimedia to virtual reality," as the book's subtitle states.

Specific production details are not usually given, although the software and hardware used to create a particular project are. The designer will, however, learn a lot about the construction of hypermedia presentations, how such presentations are organized, and how to integrate the components of word, sound, and image.

Graphic designers will also find the book interesting on a different level: It is illuminating to see how hypermedia experts organize information on paper. *Chronicle Books, 275 Fifth St., San Francisco, CA 94103; 160 pages. $24.95.*

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Circle 19 on Information Card

The Elements of Typographic Style

The introduction to Robert Bringhurst's illuminating new book pinpoints exactly whom will benefit from reading it: "Writers and editors, type designers and typographers, printers and publishers, shepherding words and books on their lethal and innocent ways."

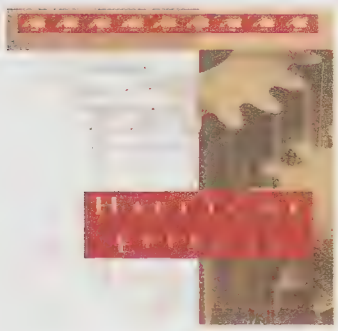
This is a lovely and thought-provoking look at typography today, a wise mix of opinion and fact that will educate the beginner as well as the jaded. "Good typography is like bread: ready to be admired, appraised and dissected before it is consumed," writes Bringhurst, a highly regarded Canadian typographer, book designer, and poet. His concise style is a joy to read, and the content is worthy.

Chapters common to many type books are found here, including history; rhythm and proportion; choosing and combining type; and specifying for harmony and counterpoint. As educational as these sections are, experienced typophiles will enjoy chapters on such seldom-discussed but critical niceties as analphabetic symbols ("the increasing herd of flicks, squiggles, dashes, dots and ideographs that travel with the al-

phabet yet never quite belong"); structural forms and devices (including effective headings and subheadings, end notes, and tables and lists); and shaping the page. This last chapter is especially educational, providing dozens of layouts grounded in geometry (all based on numeric ratios).

Hartley & Marks, Publishers, 79 Tyee Dr., Point Roberts, WA 98281; 254 pages, $14.95. Orders may be placed with Very Graphics, P.O. Box 95642, Seattle, WA 98145.

Halftone Effects



Subtitled *A Complete Guide to Enhancing and Transforming Halftone Images*, this reference book is an inspirational source of ideas for turning a mundane photo into something memorable. It's the kind of book that could grow into volumes, detailing more and more screens, colors and other special effects. But given that any book has a finite number of pages, the authors (designer Peter Bridgewater and graphic design instructor Gerald Woods, both Britons) have chosen their effects wisely. Their samples could save a designer hours of guesswork.

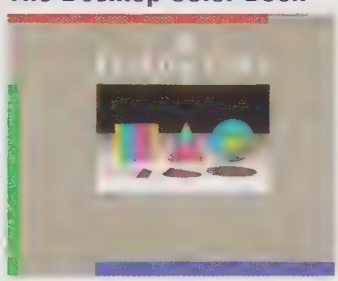
The first chapter discusses various two-color effects, including black-and-white halftones scanned at different strengths; single-color halftones printed at different strengths; black-and-white halftones printed at different strengths over a solid second color; black-and-white halftone printed over second color flat tints of different strengths ... you get the idea.

The second chapter, on working with four-color, is similarly exhaustive. Nifty techniques like transposing and printing two films from a four-color separation; black-and-white halftones printed in different four-color mixes; and halftones printed over different color gradated backgrounds are covered. As in the first chapter, copious examples are provided, swatchbook style.

The final chapter provides dozens of special effects using screens (mezzotints, pixelation, moirés, and so on), colors (such as duotones using process colors and printing line images in four color), distortion, and many other manipulations the computer makes possible.

Chronicle Books, 275 Fifth St., San Francisco, CA 94103; 144 pages, $19.95.

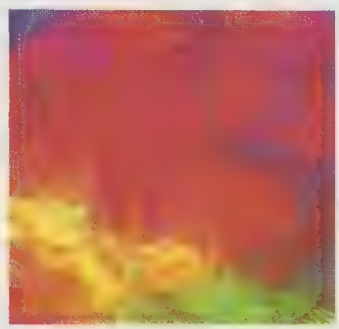
The Desktop Color Book



This concise one-volume introduction to the basics of desktop color is surprisingly comprehensive for its short length. Written by the editors of *Verbum* magazine, it presents an overview of key topics – color space, scanning, PostScript, palettes, compression, blends, resolution, printing issues, and so on – in clear, non-technical language. One only wishes that the book designer did not so often resort to tiny type and type printed over confusing color backgrounds, which makes getting at some of the information rather a chore. Still, the book is a good value and can be ordered direct from Kodak by calling 800-233-1647.

Verbum, Box 12564, San Diego CA 92112; 64 pages; $14.95.

Letterwork



This handsome book will be a ready source of inspiration to any graphics professional who has occasion to create lettering. Author and letterer Brody Neuenschwander provides examples not only of hand-drawn characters, but also of computer-generated, cut and torn, constructed, and painted type. High-quality production and thoughtful commentary make this book a "must have" for the interested designer.

Phaidon Press, 140 Kensington Church Street, London W8 4BN; 160 pages.

Modern Typography

The subtitle tells us that this volume by typographer Robin Kinross is "an essay in critical typography." As such, it is not for the faint of heart. The graphic designer looking for quick tips will not find much of practical value here, but the hard-core typophile may read it with interest. The book not only reprises the history of typography from about 1700, but also takes issue with other historians of typography. Traditional, modernist, and post-modernist typographical ideas are explored in depth, and various theories of typography are both discussed and disputed.

Hyphen Press, 51 Grafton Road, London NW5 3DX; 206 pages, £15.

Sketching the Concept

Although it is based firmly in architectural rendering, this superbly illustrated book highlights the talents of Robert L. Sutton, an illustrator and architectural artist. Sutton's work demonstrates his thorough understanding of the mechanics of perspective.

The book's first chapter, "The Sketch Study," will probably interest graphic designers most: The language is very similar to that used in graphics. Visual note taking; sketchbooks; line, tone and texture; and composition are covered. On sketchbooks: "Working from a sketchbook enables you to expand upon ideas that have a history – you have done some thinking about them already. Providing the benefit of time and a different viewpoint, working from a sketchbook encourages the evolution of an idea to a satisfying maturity; the momentum of *process* and *progress* . . . aids in that development."

This is not a teaching text; instead, it is for the artist who already has training in perspective and who wants to refine his or her technique. Chapters on thematic drawings, compositional schemes, and refined illustrations offer advanced techniques plus plenty of illustrated examples.

Design Press, 11 W. 19th St., New York, NY 10011; 192 pages. $44.95.

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Circle 20 on Information Card

En Route

Travel through the early days of aviation design and trademarks with authors Lynn Johnson and Michael O'Leary. In *En Route*, label design from different continents and time periods are studied and compared.

The introduction explains the historical aspects of design and the impact of graphics on the aviation industry. "The labels are representative of each design period commercial aviation passed through – including Edwardian and Art Deco," the authors explain.

Chapters cover label design from the humble beginnings of aviation to the multitude of designs which have come to symbolize flying today. Cultural influences are also considered. There is also a chapter called "Collecting Vintage Labels," which explains how to acquire and preserve the now-valuable classic labels. The final chapter gives an explanation of every label pictured in the book, including a brief history of the airline it represents and each labels' design legacy.

Chronicle Books, 275 Fifth St., San Francisco, CA 94103; 120 pages; $14.95. ■

CALENDAR

Upcoming seminars, trade shows, exhibitions, competitions and other events in visual communications.

JULY

Vignelli on the Language of Design July 8-9, Harvard University, Cambridge, Mass. This course, led by Massimo Vignelli, will investigate the important components of graphic design, product design, and interior design. Contact: Office of Development and External Relations, GSD, Harvard University, 48 Quincy St., Cambridge, MA 02138; (617) 495-1680.

Miniature Art Auction July 11, Mirassou Champagne Cellars, Palo Alto, Calif. Original works by Milton Glaser, McRay Magleby, Sam Smidt, and other artists will be auctioned. Proceeds benefit the Western Art Directors Club Scholarship Fund. Contact: WADC, PO Box 996, Palo Alto, CA 94302; (415) 968-8407.

Montage 93 July 11 through August 7, Rochester, N.Y. The 1993 International Festival of the Image will feature panel discussions, exhibitions, an international film and video festival, educational conferences and performing arts events which will examine how technology will shape the future of graphics. Contact: Montage 93, 31 Prince St., Rochester, NY 14607; (716) 442-8897.

Money, Money, Money July 14, Chicago, Ill. The fourth of five Breakfast Series events sponsored by AIGA/Chicago, this discussion will focus on how to charge fairly for design work, developing competitive pricing strategies, and formulas for success in the 1990s. Contact: American Institute of Graphic Arts, 996 Main St., Evanston, IL 60202; (708) 869-9820.

Design Perspectives July 14-16, Massachusetts Institute of Technology, Cambridge, Mass. Research papers, teaching methods, and professional practice in design management will be shared by researchers and educators. Contact: Design Management Institute, 107 South St., Suite 502, Boston, MA 02111; (617) 338-6380.

West Coast Exhibition July 22 through August 6, Center for Contemporary Art, San Jose, Calif. Members of the Western Art Directors Club will exhibit their current work. Contact: Western Art Directors Club, P.O. Box 996, Palo Alto, CA 94302; (415) 321-4196.

TDC 39 Through July 30, ITC Center, New York City. Winners from the 39th Annual Type Director's Club exhibition, representing 19 countries, will be shown. Contact: International Typeface Corporation, 866 Second St., New York, NY 10017; (212) 371-0699.

COMPETITIONS & CALLS FOR ENTRIES

28th Annual West Coast Show Entry deadline: July 30. Categories include art direction, design, photography and illustration for print. Show is only open to West Coast residents. Contact: Western Art Directors Club, P.O. Box 996, Palo Alto, CA 94302; (415) 321-4196.

Calligraphy Review Annual Competition Deadline for entries: September 1. Any work which contains hand-lettering is eligible. Contact: *Calligraphy Review*, 1624 24th Avenue SW, Norman, OK 73072; (405) 364-8794.

AUGUST

Color Connections 6 August 1-3, Cambridge, Mass. Prepesss pro Robert Schaffel will chair the event focusing on workflow and how to get full-value from color prepress systems through more efficient and cost-effective means. Contact: Graphic Communications Association, 100 Daingerfield Road, Alexandria, VA 22314; (703) 519-8160.

Primo Angeli Graphics August 3, Fort Mason Center, Landmark Building A, San Francisco, Calif. Primo Angeli's packaging designs, both past and present, will be exhibited. Contact: San Francisco Creative Alliance, Box 410387, San Francisco, CA 94141; (415) 387-4040.

MacWorld Expo August 3-6, World Trade Center and Bayside Expo Center, Boston, Mass. Conference program devoted exclusively to Mac hardware, software, peripherals and services, with more than 400 exhibits. Contact: Mitch Hall Associates, 260 Milton St., Dedham, MA 02026; (617) 361-3941.

Print, Print, Print August 11, Chicago, Ill. Working with printers to get the best results without increasing costs is the topic of this final Breakfast Series event, hosted by AIGA/Chicago. Contact: AIGA, 996 Main St., Evanston, IL 60202; (708) 869-9820.

SEGD National Conference August 19-21, Northwestern University Law School, Chicago. Speakers will discuss "What Works" in graphic design, and examine alternative methods environmental graphic designers are using today. Contact: Society of Environmental Graphic Design-

ers, One Story St., Cambridge, MA 02138; (617) 868-3381.

AMI 48th Annual Meeting August 25 through September 1, Denver, Colo. The event, titled "Exploring New Frontiers on the Old Frontier," will explore new technology for medical illustration, as well as revisit the basics with demonstrations of anatomical drawings and a discussion on "How We Illustrate the Unseen." Contact: Association of Medical Illustrators, 1819 Peactree St., Suite 560, Atlanta, GA 30309; (404) 350-7900.

RIT Seminars Various dates through July and August, Rochester Institute of Technology, Rochester, N.Y. Fundamentals of electronic imaging, effective scheduling and production, and lithographic troubleshooting are among the topics covered. Contact: Rochester Institute of Technology, Technical and Education Center of the Graphic Arts, Frank E. Gannett Building, P.O. Box 9887, Rochester, NY 14623-0887; (716) 475-5000.

Martin Solomon Exhibit Through August 31, von Oertzen Gallery, Frankfurt, Germany. A retrospective exhibit of graphic design, paintings, and drawings by American artist Martin Solomon will be displayed. Contact: Martin Solomon Co., 303 Park Ave. South, New York, NY 10010; (212) 477-3300.

DGEF Seminars and Workshops Intensive two- to five-day courses beginning in July and August, including Graphic Design for Desktop Publishers, Electronic Prepress, Publication Design, and The Business Side of Graphics. Contact: Dynamic Graphics Educational Foundation, 6000 N. Forest Park Dr., Peoria, IL 61614-3592; (309) 688-8866. ■

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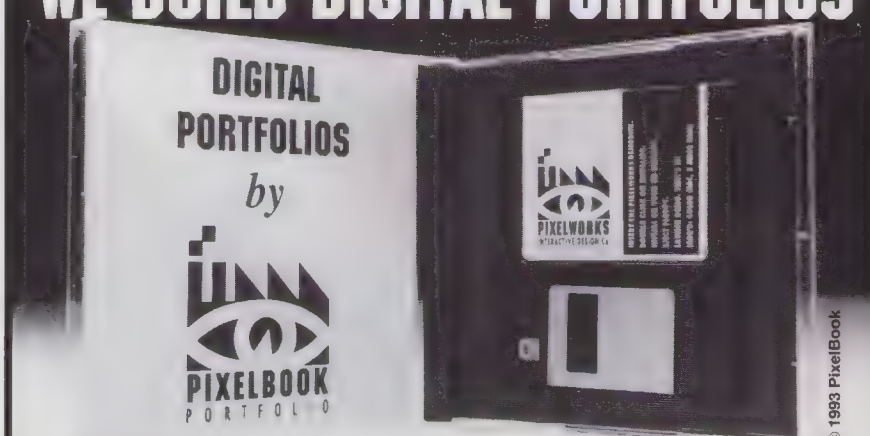

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Circle 22 on Information Card

Producing Annual Reports On A Lean Budget

Seven designers share their strategies for producing tight-budget annual reports.

By Emily Schrubbe

Pattee Design created this Des Moines Area Solid Waste Agency annual report cover with paper hand-made from old newspapers, and alternated inside pages with brown paper bag stock. "The cover is intriguing enough to get the person to look inside because it's different. With low-budget pieces, there has to be an element that's an attention-grabber," says designer Kelly Stiles.

It's easy to design an annual report when the budget is "sky's the limit." You can go crazy with luminescent four-color photos and graphics, and print on high quality papers. But today's budgets are tight, and it's challenging to create good-looking, effective designs while using "cheap" materials and production methods. Here are some helpful, cost-cutting tips from designers who have met tight budgets in annual report design. The results, they say, have been some of their best work.

PHOTOGRAPHY

The choice of photography or illustration can make a great cost difference in both the design and production phases.

Consider illustration "Illustrations are cheaper, in comparison to traveling expenses and hourly rates for hiring a photographer," says Alison Schwartz, of Corporate Graphics, a New York City firm that specializes in corporate identity.

Manipulate found art If you do use photos, using images from past reports and scanning them into the computer not only saves money on photography and processing expenses, but you can

achieve beautiful, abstract effects. "If you have a photo from last year, manipulate it in the computer and reuse it by warping, using a mezzotint, or merging several images. You get a new found image," explains Alisa Zamir, creative director of New York City-based Taylor & Ives, Inc. (If you don't already own the rights, don't forget to negotiate second use.)

Kay Ritta, principal of Ritta & Associates in Englewood, N.J., agrees. "Computer-generated art can incorporate existing photography and various elements for collage, montage, and mixed media with a fresh look." She also advocates using stock photos to save money.

Black-and-white versus color Although some might believe that black-and-white would be cheaper than color photography, most of the designers interviewed for this article beg to differ. "Photography costs the same whether you use four-color or black-and-white. The roll of film costs the same as does the photographer's fees," explains Zamir. "With four-color, the client picks the slide and it goes to the separator. But with black-and-white, there are contact prints, work prints, reproduction prints."

Black-and-white photos of Nike employees were featured in the company's 1990 annual report. (See the sample at right.) "We just had a photo booth around the Nike offices for the employees to pose in, and then we selected the best photos," says Nike in-house designer Ann Schweibinger, adding, "Sending a photographer would have been difficult and expensive. We had to pay for the rental of the photo booth and for processing, but it was probably one-third to one-quarter the cost of paying a photographer."

This page from the 1990 Nike annual report comprises Nike employees posed in a photo booth. The combined rental of the booth and development costs were one-third to one-quarter of the price it would have cost to hire a photographer.

Use b & w transparencies Dana Arnett, an art director at VSA Partners, Inc., Chicago, suggests an alternative to the "traditional" black-and-white print process. "In the 1991 Harley-Davidson annual report we designed, we shot all black-and-whites as transparencies, rather than negatives and prints. You don't have to make prints and you can go right to scanning. You win on all sides. There is no loss of detail going from the

negative to separations. It's cheaper, and the quality stepped up to a new level."

TYPE AND COPY

A major cost factor in annual report design can be the last-minute copy changes requested by the client.

Make fewer alterations Ted Williams, principal of Ted Williams and Partners, San Francisco says, "Start early and involve everyone who has a vote in the review cycles prior to typesetting – especially the attorneys and auditors. Allow at least three complete review cycles of copy drafts prior to typesetting."

Zamir agrees: "Convince the client to make fewer alterations. A large chunk of people spend so much money only because they can't get their act together in reading it prior to typesetting."

Send the type out Some designers do the type in-house on their own computers to cut costs, but others feel it's sometimes not worth the time or effort. "If it's a small job, we do it on the computer. But a book that is 60 pages long would probably be less expensive to send to a type house, whose only function is to typeset. For us, a designer would have to spend hours of time [keyboarding]," says Zamir.

Get copy from client on disk Ask your client to supply text and financials on disk to cut keystroking costs, Ritta advises.

PAPERS

Paper choices are endless, but choosing one that's both aesthetically pleasing and affordable can be one of the most challenging tasks in designing an annual report.

Eliminate varnishes On the report her firm designed for the AT&T Foundation, Ritta says, "Printing on a dull-coated stock added a rich quality and we eliminated a varnish coat, which saved costs."

Specify coated one-side Williams suggests using a coated one-side cover stock. "Realize some savings over coated two-sides and the inside cover can have a softer, matte finish," he explains.

Use recycled stocks Pattee Design of Des Moines, Iowa designed the Des Moines Metropolitan Area Solid Waste Agency 1991 annual report on a shoestring budget, using a variety of post-consumer and pre-con-

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Circle 23 on Information Card

"What can I say? I sent my son there. His book needed a little more refinement. To me the school is a rarity. It really prepares kids for entry level positions. Many students go on to do great things."

Harry Jacobs
The Martin Agency

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Circle 24 on Information Card

sumer waste papers. (See opener.) The cover stock is a handmade paper, recycled from the local newspaper; the inside pages alternated with Simpson Quest and brown paper bag stock. "We actually took the Des Moines Register out there [the paper house] and had them make paper with these old newspapers," says Kelly Stiles, a designer on the low-run project.

Specify cheaper stocks Another type of paper worth looking into, suggests Arnett, is refined newsprint (like that used by *Time* and *Rolling Stone*), which is a less-expensive alternative to the heavier, coated stocks. "It allows you to print four- to five-color work without absorption and dot gain — and I would say the cost is probably closer to 50 percent less than an enamel No. 2 sheet."

Use the printer's stock sheet Find out what papers your printer already has on hand. "Coated paper, because it is most in demand, generally is less expensive than comparable quality uncoated stock," Williams notes. "Get your job bid on the printer's house stock, which they buy by the trainload, for the best price."

PRODUCTION

"The most costly place to make changes is at the printer," Williams warns. "Minimize costly color corrections and system work when the photography is created."

Modify standard printing processes For instance, his firm designed the 1992 Seagate annual report using black-and-white photos, but had its printer, Anderson Lithograph in Los Angeles, make four-color separations of the photos and assigned Pantone color chips to substitute for process colors since type and line art would be printed in match colors. "It was less expensive because it only had to go through the press once [for the four match colors] versus twice [once for match colors, once for the four process colors]," advises Williams.

Kay Ritta shares a technique her firm used for the AT&T Foundation report. "By controlling the reflex blue as a duotone that enhances the shadow area only [rather than a full duotone that really looks blue], we achieved the richness of a tritone or quadratone black at the cost of two colors."

Work with different printers Vendors with little experience in producing annual reports that have the capabilities and equipment could save you considerable production costs. "They may be able to do an incredible job in exchange for the opportunity, at a less-than-market price," suggest Williams.

Paper printing plates For the Solid Waste Agency report, the Pattee Design team saved on printing costs by using paper printing plates on a duplicator to produce the "paper bag" pages. "We built all the production art out of laser prints. Kelly and I shot the photos ourselves, and we scanned some of the actual objects into Photoshop as 300 dpi and output them as 85 dpi," says Steve Pattee, principal.

Specify less-expensive binding Different binding methods also must be considered when cutting costs. For example, VSA Partners, Inc. created an annual report for the Illinois State Toll Highway Authority, but rather than specifying saddle stitching or perfect binding, it was stapled with a lip, and the cover wrapped around the pages and tucked into the lip.

Going to the economical extreme with the Solid Waste Agency report, the Pattee Design staff actually hand-bound the 1,000 reports with twine, enhancing the rough, recycled effect.

LESS CAN BE MORE

Whichever cost-cutting roads you decide to travel, keep the client's best interests in mind. Pattee, a judge for the 1992 *Communication Arts* Design Annual, says of the entries: "Very few pieces were well-received that were over-produced. The trend is to create a piece to show your client's position — to look like they aren't blowing money. It offers new opportunities for designers to look at something that works and satisfies the client."

Williams concludes, "Keep the client's expectations realistic. Over-design can make a client unhappy with either the final cost or with the cost to redesign." ■

Emily Schrubbe is editorial assistant of *Step-By-Step Graphics* and its sister publication *Step-By-Step Electronic Design*.

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FEATURED IN THIS ISSUE

An alphabetized directory of designers and artists featured in this issue.

Boram Design
1631 16th St., No. 406
Seattle, WA 98122
206-543-3915

Crosby Associates, Inc.
676 St. Clair
Chicago, IL 60611
312-951-2800

Design!
109 King St., No. C
Dalton, GA 30720
706-272-3770

Gensler and Associates
600 California St.
San Francisco, CA 94108
415-433-3700

Guisewite Studio
Hollywood Center Studios
1040 N. Las Palmas Ave.
Los Angeles, CA 90038
213-871-8283

Industrial Light & Magic
Box 2459
San Rafael, CA 94912
415-258-2000

Douglas Kirkland Photography
9060 Wonderland Pk Ave.
Los Angeles, CA 90046
213-656-8511

Stephen Kroninger
247 W. 10th St., No. 3C
New York, NY 10014
212-645-2095

Larsen Design Office, Inc.
7101 York Avenue S.
Minneapolis, MN 55435
612-835-2271

Connie Lehman
218 South Banner St.
Elizabeth, CO 80107
303-646-4638

Mires Design
2345 Kettner Blvd
San Diego, CA 92101
619-234-6631

New Idea Design, Inc.
3702 S. 16th St.
Omaha, NE 68107
402-733-6169

Mark Oldach Design
3525 North Oakley Blvd.
Chicago, IL 60618
312-477-6477

Pattee Design
3200 Ingersoll Ste D
Des Moines, IA 50312
515-255-6801

Peterson & Co.
2200 North Lamar St.,
Ste. 310
Dallas, TX 75202
214-954-0522

Polite Design
2116 Locust St.
Philadelphia, PA 19103
215-985-4818

Molly Renda
331 W. Main St., Ste 607
Durham, NC 27701
919-682-5559

Deborah Ross
14 38th Place No. A
Long Beach, CA 90803
310-987-1577

Rick Sealock
112c 17th Ave. N.W.
Calgary, Alberta
Canada T2M 0M6
403-276-5428

Ellen Shapiro
Shapiro Design Assoc., Inc.
10 E. 40th St., Ste 4102
New York, NY 10016
212-685-4095

Lanny Sommese
481 Glenn Rd.
State College, PA 16801
814-238-7484

Tanagram
855 West Blackhawk
Chicago, IL 60622
312-787-6831

John Waters Associates
3 West 18th St.
New York, NY 10011
212-807-0717

Jessica Weber Design, Inc.
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New York, NY 10003
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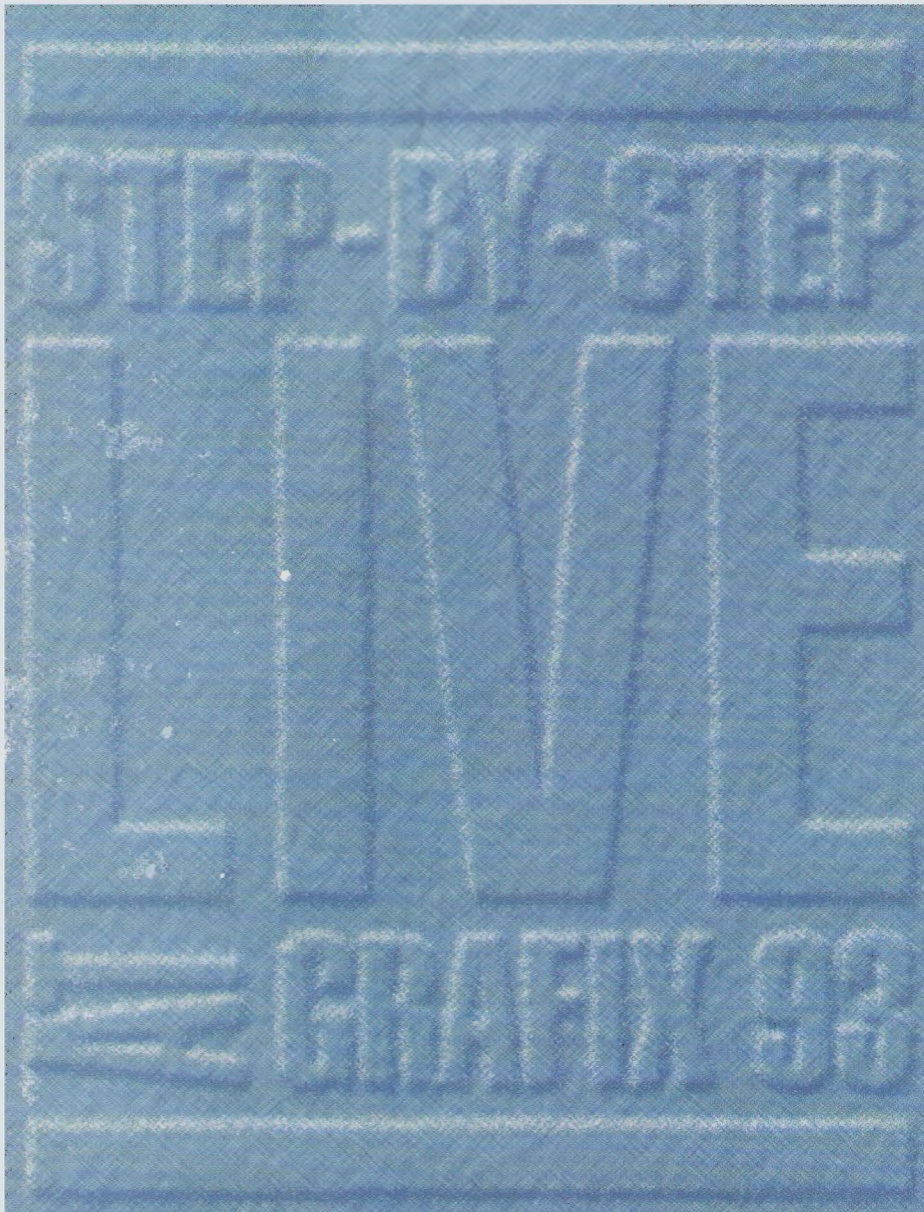

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Digital Studio Techniques in Photoshop, Illustrator, Streamline and Dimensions, with the author of "Design Essentials," Luanne Cohen

Designing for Multimedia How interactive presentations are designed and produced, from start to finish, with "The Journeyman" project designer and author of Photoshop Wow! book, Jack Davis

Desktop Animation for Video, Film and multimedia, with professional Mac-based animator Lynda Weinman

Designing Information Graphics with TIME art director Nigel Holmes

Finer Type Setting Professional Quality Type on the Desktop, with desktop type expert Kathleen Tinkel

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Tips & Tricks in Color Printing with production pros Daniel Dejan and Kurt Klein

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(For more info on CONNECT, see page 105.)

LOOKING AHEAD

A sampling of upcoming articles:

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At least now I'll always believe there are turtles holding me up.
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McMullan: Sketch to Finish

Step-By-Step Graphics takes you inside the studio of watercolor master James McMullan for a rare personal glimpse of this exceptionally talented artist at work on a new Lincoln Center theater poster.

Multicultural Type

Lucille Tenazas designs a logo and an identity that are sensitive to the many cultures that will use San Francisco's newest arts center.

≺ Have Pad, Will Travel

Illustrator Bonnie Timmons parlays her drawing skills into airline tickets to exotic locations. Learn how she wrote and illustrated a travel article for a major consumer magazine – then start making your own travel plans.

Cactus Flowers ≻

Photographer Jody Dole crafts a one-off promotional poster for his studio, and in the process explains the capabilities of the environment-friendly Cactus image-editing and large-format output system.

≺ 'Brushstroke' Collage

Follow artist Lauren Uram as she uses tiny, torn bits of colored paper, printed pages, and actual handwriting samples to create an evocative portrait of James Joyce.

Plus:

- One-color design secrets.
- Multimedia strategies.
- How new FDA packaging laws will affect you.
- Herbert Bayer and the Bauhaus.

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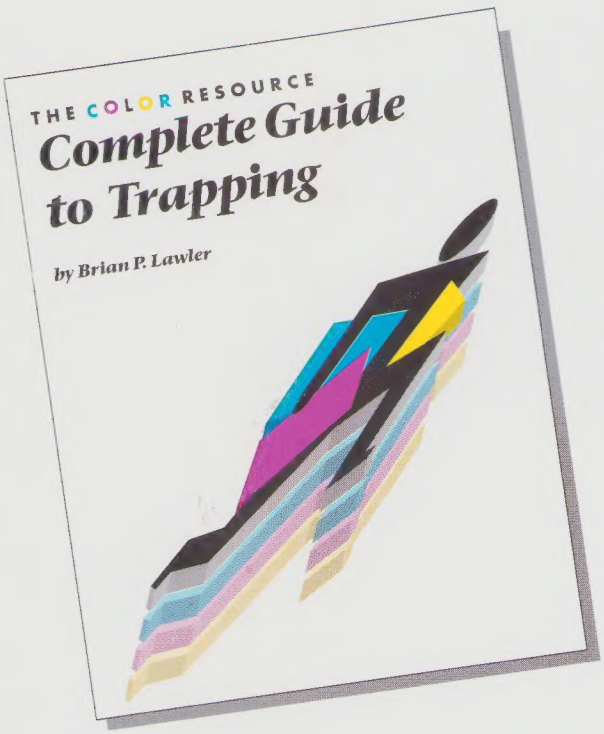

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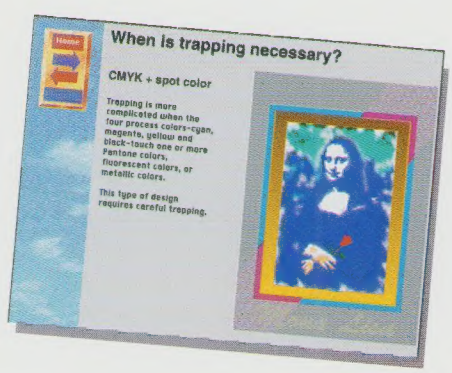
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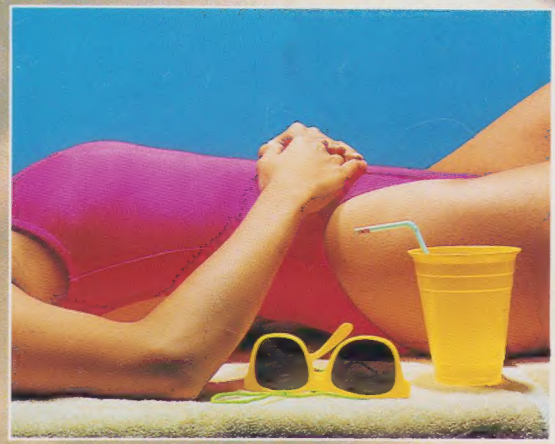

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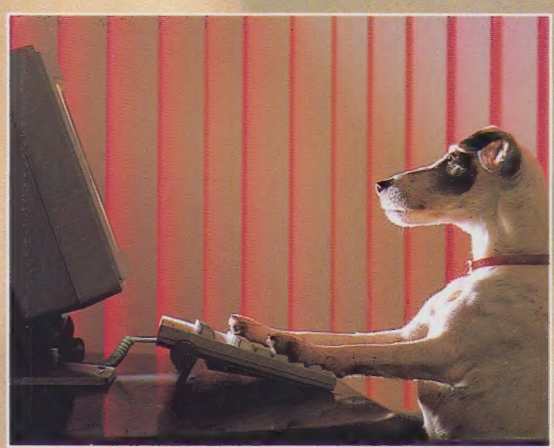

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